James De Preist
conducts Mozart Symphonies 4, 5 & 29

STEREO

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DEL-14401



Debut recording of "a conductor of power, sensitivity and maturity," Harold Schonberg, New York Times

DEL-14401 DELOS

James DePreist conducts Mozart Symphonies 4, 5 & 29

The Delos Chamber Orchestra

Side One *(19:00)*

Symphony No. 5 in B Flat Major, K.22
- *Allegro (2:54)*
- *Andante (2:56)*
- *Allegro molto (1:25)*

Symphony No. 4 in D Major, K.19
- *Allegro (4:30)*
- *Andante (4:55)*
- *Presto (2:17)*

Side Two *(21:38)*

Symphony No. 29 in A Major, K.201
- *Allegro moderato (6.43)*
- *Andante (5:05)*
- *Menuetto/Trio (3:14)*
- *Allegro con spirito (6:20)*



WHEN MOZART BEGAN his first essays in symphonic form at the tender age of eight, his model was the relatively short, structurally simple *Italian* or *buffa* symphony. Even when the Viennese began inserting a minuet into this three-movement form, its *buffa* character was not immediately discarded. The form had evolved from the opera overture, or *sinfonia*. Its first movement in rudimentary sonata form was the most substantial in both length and content. Typically, this was followed by a refined *cantabile Andante* and, finally, an ingenuously lighthearted dance-form *Presto* in simple duple or triple meter. This was the basic shape of the symphonies by J. C. Bach and C. F. Abel which the young Mozart, ever receptive to healthy influences, absorbed with astonishing facility. He was then in London on one of the regular tours organized by his father, Leopold Mozart, to promote his children's prodigious talents. (Wolfgang was especially renowned for his ingenuity at keyboard improvisation.) Of the two older composers, Bach seems to have wielded the greatest influence over the discerning young Mozart. Bach's predilection for unison openings, reiterated bass notes, scale passages, bold dynamic contrasts, especially at the initial measures of an opening theme, are all visible in Mozart's earliest symphonic scores. But there is far more than clever imitation in these works. Later developments of Mozart's artistic ingenuity are foreshadowed in the purely personal touches which, to quote Einstein, "Mozart seems to exhibit almost in spite of himself" Thus the Fourth Symphony, K.19 reveals a feeling for major-minor dualism in its very first movement. Still more anticipatory of Mozart's future symphonies is this little work's *Andante*, with its intimate harmonic coloring and delicacy of feeling. On the other hand, the Finale of K.19 is more typical of the general contemporary idiom, in its simple binary structure, harmonic content and echo effects. The symphony is scored for two oboes, two horns and strings.

While *buffa* elements are also discernible in the Fifth Symphony, K.22, another influence is also suggested. There is an extended first movement structure, now possible because of the greater suitability of the thematic material for elaboration (the term "development" can hardly yet be applied in its proper sense to these early symphonies). It includes a coda which gives the movement symmetrical balance—a surprisingly early instance of what would become a major aesthetic concern of Mozart's future symphonic thinking. Noteworthy in this context also are the little crescendos. Could Mozart have already begun to acquaint himself with the hallmarks of the Mannheim and Viennese schools in the interval between this work, probably composed at The Hague, Holland in 1765, and its predecessor of the year before? But again, the liveliness of Mozart's mind is significant not for what he could assimilate, but rather for the personal stamp he already imprinted on this work. The *Andante* in the relative minor, is the first of Mozart's symphonic slow movements in a minor key and this fact seems to have inspired the young symphonist with the unprecedented display of a masterfully resolved modulatory sequence. The Finale has often been cited for its interesting anticipation of *Figaro*, its first four measures reappearing in the finale of that comic opera written over twenty years later. It is a brief, but purposeful little rondo. The score of this work calls again for two oboes, two horns and strings.

A decade both actual and metaphorical separates the two early symphonies, K.19 and 22, from the A Major Symphony, K.201. With the completion of the latter at Salzburg in 1774, we come to the culmination of Mozart's first period of symphonic writing. K.201 belongs to a group of four symphonies composed between November 1773 and May 1774. (The others are K.183, 200 and 202.) Apart from the C Major Symphony, K.202, Mozart wrote no more symphonies for the next four years. With these works a new influence on Mozart's artistic development is in evidence—namely, that of Haydn and the prevailing Viennese style which already offered more musical substance than the lighter *galant* idiom favored by Mozart's Salzburg audiences. Mozart had paid a visit to Vienna in the summer of 1773 and, characteristically, lost no time familiarizing himself with the new trends he discovered there. (It was not until 1781 that he finally left Salzburg to take up permanent residence in the stimulating atmosphere of the Austrian capital.) Mozart must have opened his ears and eyes to Haydn's symphonies (which numbered around 57 at the time) and quartets which had reached a new stage of innovative vitality during this period of Haydn's career. The progressive quality of Mozart's symphonic quarter of 1773-4, and of K.201 in particular, parallels Haydn's development. At the risk of over-simplification it can be said that both composers were now giving greater importance to development sections; harmonic progressions have become bolder; rhythmic propulsion is intensified; the coda takes on increased significance and there is a richness of invention which endows each work with a distinct character of its own.

Symphony No. 29, K.201, is Mozart's third and last symphony in the key of A major. Two noteworthy features are immediately apparent in this work: its rhythmic intensity and its chamber-musical qualities. The first movement, in sonata-form, opens with a compelling and vigorous theme in the first violins, the rhythmic drive of which is intensified by its accompaniment in the rest of the strings. This is a slower-moving *legato* in which the second beat of each alternate measure serves as an upbeat to the melody above it which is itself striking for its metrical irregularity. It spans 2½ measures, with an overlapping octave drop serving as both first and last statements of its three repeated phrases. After the string exposition of this material the whole theme is then repeated by the full orchestra. Mozart's adoption of the old-fashioned device of string tremolos is noteworthy as it appears at the culmination of this section. The tremolos are not gratuitous, but provide a logical and effective climax to the rhythmic intensity which has been piled up in the thematic material. As Alfred Einstein commented, "What a beginning!" From this theme is derived the material of the transition passage between first and second subjects, but here the upbeat character of the accompaniment is fully revealed. The second and third subsidiary themes reinforce the chamber-musical character, already observable in this movement, by their delicate use of imitation. Equally noteworthy is the way the rhythmic momentum of these slower moving themes is kept up by a hustling accompaniment – the reverse of the first theme's treatment. The development section exhibits increased attention to the part-writing in the strings where each section has its own responsibilities toward the carefully integrated thematic structure. The movement ends with a distinct coda based on an imitative treatment of the principal theme.

The idyllic and intimate *Andante* in the subdominant key (the customary key for the slow movement of a Classical Symphony with a major tonic) is again in sonata form with one principal theme contrasted by *two* subsidiary ones. Its strongly chamber-musical quality is reinforced by the use of muted violins. The gently-rocking opening measures are again entrusted to the strings and extended use is made of imitation between parts. There is a rhythmic relationship with the first movement in the use of upbeats in both first and second subjects. A reminiscence of concerto style is also evoked by the figurative countersubjects and the soloistic prominence of the winds. Again there is a distinct, though short, coda ending with an imitation of the principal theme (between winds and first violins, now without mutes) which is combined with its countersubject as an ingenious final touch.

The opening theme of the sprightly Minuet has a metrically overlapping pattern somewhat akin to that of the first movement—yet another instance of Mozart's attentiveness to thematic and rhythmic cohesion throughout this work. (The criticism has been raised that such recurrent similarities are perhaps rather contrived, too self-conscious. In any event, they do not impair the healthy impression of mature craftsmanship—Mozart was, after all, only 18 when he wrote this work—left by this Symphony as a whole.) Memorable is the jaunty transitional motive for the winds alone which links each section of the movement and is finally awarded the unexpected honor of concluding the movement with a deftly humorous touch.

The boisterous Finale, in sonata form, makes use of the full orchestra from its opening measure. The winds are especially prominent throughout this movement. The lilting second subject's countermotive, an ostinato of haunting grace-notes, is memorable. In its abrupt pauses, changes from *piano* to *forte* and the leaping intervals of its thematic material this movement anticipates Beethoven in a way remarkable for its comparatively early position in Mozart's symphonic output.

—M. Lyons

James DePreist

THE BRILLIANT young American conductor James DePreist was born in Philadelphia, November 21, 1936. He studied musicology at the University of Pennsylvania, theory and orchestration at the Philadelphia Conservatory and composition with Vincent Persichetti.

Stricken with polio during a State Department tour of the Far East in 1962, he recovered sufficiently to make a second tour in 1963. The following year Mr. DePreist gained national attention when he won a first prize in the prestigious Dimitri Mitropoulos International Conductors' Competition and was selected by Leonard Bernstein to be an Assistant Conductor of the New York Philharmonic for the 1965-66 season becoming the first American Mitropoulos winner to serve as Mr. Bernstein's Assistant.

Between 1967 and 1969 Mr. DePreist was Principal Guest Conductor of Symphony of the New World in New York City. In 1968 said the New York Times, "James DePreist has clearly established himself as one of America's finest young conductors"

Mr. De Preist made his highly acclaimed European debut with the Rotterdam Philharmonic in 1969. That same year Antal Dorati invited him to make his Scandinavian debut with the Stockholm Philharmonic. So successful was this debut that he was called back to Stockholm two weeks later to replace an indisposed Rafael Kubelik and scored a second triumph. Guest engagements with orchestras throughout Europe soon followed and in 1972 Mr. DePreist became the Associate Conductor of the National Symphony in Washington, D.C.

Not only has James DePreist appeared with many of the world's great soloists, among them, Janet Baker, Alfred Brendel, John Browning, Clifford Curzon, Alicia de Larrocha, Byron Janis, Itzhak Perlman, Henryk Szeryng, Andre Watts and Mstislav Rostropovich, but he is also one of that select and talented circle of American conductors who has appeared with the "big five" U.S. orchestras, Cleveland, Boston, Chicago, Philadelphia and New York.

Mr. DePreist's ability to handle effectively the many styles of his vast repertoire has been hailed by critics around the world. Hs is as much at home with the early symphonies of Mozart as with the mammoth canvases of Mahler. Delos Records is proud to release the debut record of this outstanding conductor.

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The "Fun Ships"
Carnivale·Festivale 'Mardi Gras



SIDE ONE

1.- OVERTURE
2.- SIDE BY SIDE
(H. Woods)
3.- WHEN YOU'RE SMILING
(Fisher-Goodwin-Shay)
4.- SIPPIDY DOO DA
(Ray-Alice)

SIDE TWO

1.- GO VISIT YOUR GRANDMOTHER
(Ebb-Kander)
2.- WHEN I'M 64
(Lennon-McCartney)
3.- MY WAY
(Anka)
4.- I REMEMBER IT WELL
(Lerner-Leowe)

Funny thing about Gary Hunter. If you include his freinds rusty and Mr. and Mrs. Tweed, there are four of him. These characters come to life in a magic and special way. One can imagine the puckish Rusty, following a performance, putting Gary in a suitcase and going out for a nightcap.

It is the mark of a great preformer that the illusion he creates is a lasting one. So adept is Gary Hunter at that unique artform known as ventriloquism, the fortunate audience member must occasionally remind himself that only one of these performers actually draws a paycheck. Its only a matter of time until he takes his place among the great practitioners of this enduring comedic style.

Gary perfected his craft in his native north and central Florida, where he became a local star. He moved on to do variety shows, social clubs, and television. Gary now performs on Cruise ships, travelling all over the Caribbean, to Bermuda, and through the Canal Zone.

In addition to his featured performances Gary doubles as Cruise Director, on the "Fun Ships" of the Carnival Cruise Lines.The linea three ships, Carnivale, Festivale and Mardi Gras offer seven day cruise of the glorious Caribbean each week departing from downtown Miami.

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2. **Spinning Song** (B.M.I.)
3. **Wichita Lineman** (A.S.C.A.P.)
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5. **Never Can Say Goodbye** (B.M.I.)

SIDE 2

6. **St. Thomas Girl** (A. Roberts)
7. **N.T.** (B.M.I.)
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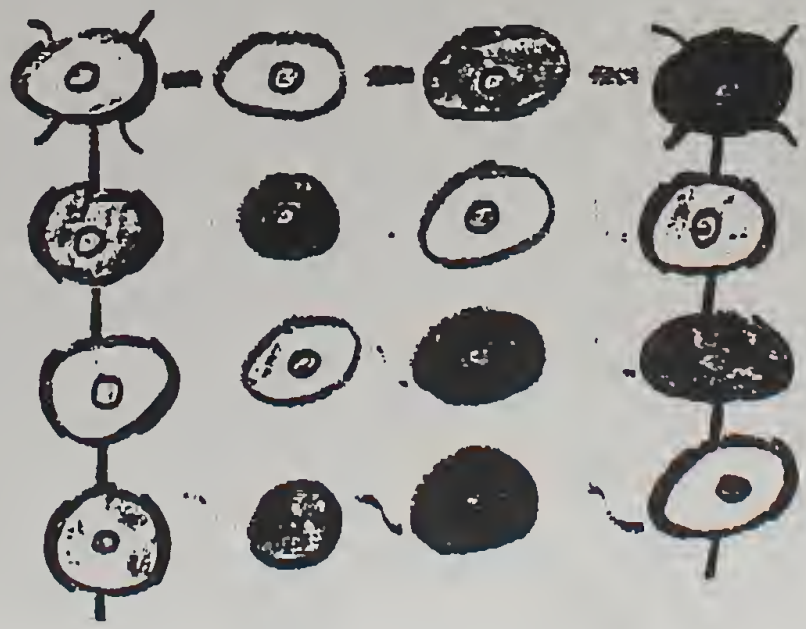
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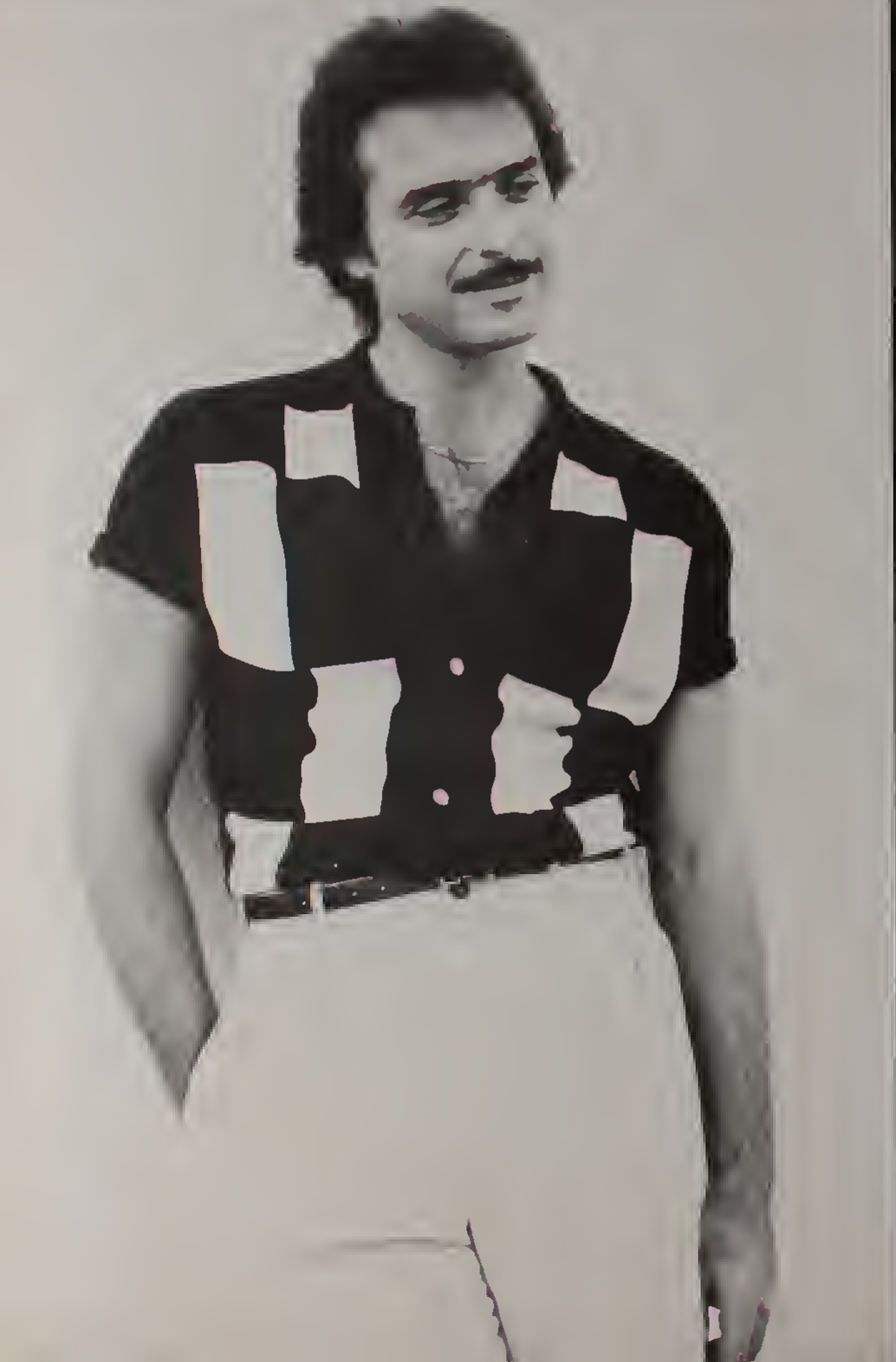
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LOVE IS ART



JOSEPH CACCAMISE

A JOSEPH J CACCAMISE, JR PRODUCTION

Arranged Written & Produced By Joseph J Caccamise Jr
(except where indicated)

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Carla Coccamise
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Rick LoTempio
Mom & Dad
And to all the Players
and Technicians who made
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SIDE ONE

LOVE IS ART
(Joseph J Caccamise Jr)

(Chorus)
Love is art a labor of love (This Love Is Art)
You work your heart then thank above (The Art Of Love)
But while you thank you think at least (That Love Is Art)
By now you'd have a masterpiece Cause Love is Art
The Art Of Love

Seems we must be so sensitive
With each rhyme and each riddle we con give
One shade of truth may not look right
From each angle in every light Of Love

(Chorus)

We'll strike a chord so out of key
But we're so in love with our harmony
That we will be players of stage
And act so cool when in a rage With Love

(Chorus)

Making pictures made in our mind
Design ways to recreate faultless time
But soon they change we re-express
Once we learn more and then know less Of Love

(Chorus)

Vocals — Joseph Caccamise
Guitar — Alan Pecherer
Synthesizer — Dave Aston
Bass — Albert "Big Al" Molinaro
Drum Programming — Rich Campbell

DO OR DIE
(Joseph J Caccamise Jr)

Things things are happening my friend
Faster than you might think time flies
Oh yeah, change comes and we ignore the stranger
He's not so strange, he tells no lies

Have you read the paper
Have you seen T V
Don't you know the stories
Are about you and me

(The) World the World's a shambles because You
Move up by pushing others down
And respect, comes cause you're a bad ass brother
You're scared they'll say you're a good guy now

Maybe you're protecting
Your inner weakness
Maybe you're just too weak
To live an and progress

(Chorus)
You gotta get up set the example of love
Raise not run from your own conscience now
You gotta get up, this ain't no healing lady
Life ain't that easy where you just believe and lay down
Change comes from happening people
Show your spirit learn through children's eyes
Get up don't ignore changes my friends
They don't ignore you you gotta do or die, it's a do or die

1) It is our creation
It's a situation of do or die
If you're just into you
I'm regreting you when you die

2) It is our creation
It's a situation of do or die
I know that you will try
Because that is why you're alive

It's a do or die, it's for you and I it's a do or die

Earth Earth may survive us all someday
By turning on us and our kind
We need class now that's how you treat your people
No not the way you wine and dine

Have you lost much lately
For the street you scoff
Except smoke a bowl of cheaptalk
And throw the balance off

(Chorus)

Vocals Joseph Caccamise
Guitar Alan Pecherer
Keyboard/Synthesizer Dave Aston
Bass — Albert Big Al Molinaro
Drum Programming Rich Campbell
Sax Flutes — Mike Forbes
Percussion — Johnny Congo
Background Vocals
Joey Diggs Patty Diggs Pat Diggs

THE SUNRISE SIDE OF SUNSET
(Joseph J Caccamise Jr/Henry Berliner)

On the sunrise side of Sunset
The moon begins its skyward flight
Evening lovers dance romance
As the heat of day turns passion's night

Holding hands and touching hearts
Love words said through talking eyes
Lovers dance they will romance
Until again the sun begins to rise

(Chorus)
On the sunrise side of Sunset
Lovers dance and they romance
On the sunrise side of Sunset
Lovers dance and they romance
Lovers dance and they romance
On the sunrise side of Sunset

On the sunrise side of Sunset
Romancers dance to tropic tunes
Dancers move so liquidly
Making passion rise above the moon

Bodies dance and they romance
To please the sight of passion's eyes
Lovers dance they will romance
Until again the sun begins to rise

(Chorus)
(Instrumentals)
(Chorus)

Vocals — Joseph Caccamise
Guitar — Rick LoTempio
Keyboards — Victor Feronio
Bass — Eric Gotthelf
Drums — Milt Ruth
Sax — Mike Forbes
Trumpet — Ed Sorath
Percussion — Johnny Congo
(Produced In Conjunction With Henry Berliner)

DON'T YOU DARE
(Joseph J Caccamise Jr)

My Dear Love
You and I had fun hope we do it again
But I know the way girls talk
And I don't want the town to say we've sinned

So Oh Babe Oh Babe I wrote this letter just to say
Oh Babe Oh Babe don't tell your friends that we play
Be cool about this love affair
Don't don't you dare

(Chorus)
Don't you dare say you were ever ever ever with me
I've got a woman to keep
Don't you dare say you were ever ever ever with me
Your man's heart would bleed

All you need is my body
And not my last name
Take pride in the fact
That you're robbing another lady's man

Oh Babe, Oh Babe we can meet and play night games
But Oh Babe, Oh Babe it's not for keeps get it straight
Be cool about this love affair
Don't don't you dare
(Chorus)

Oh Babe Oh Babe I'll get back
To those we hold dear
I've got her you've got him and I don't intend
To stay away from my mainstay so

(Chorus)

Vocals Joseph Caccamise
Guitar Rick LoTempio
Keyboard Clavinet Dave Aston
Bass — Jeff Lynch
Drums — Ross Salomone
Background Vocals Denise Stuart

SIDE TWO

ROCK BOP
(Joseph J Caccamise Jr)

Now this dude owns
A gambling joint
They rock bop to
The break point

And the dancing don't stop
For the gamblers that won
But the guy that gets bopped
He keeps on gambling

(Chorus)
Rock Bop Baby don't stop
Rock Bop If you're on top
Rock Bop Bop Bop It's the hot hop hop hop
Roll 'em hot buddy so you rock bop too

There goes Charlie
He's on the line
With his lady
She looks so fine

You know that he'll be hip
When he's finally able
To do the rock bop when
He leaves the crap table

(Chorus)

Charlie smiles
Buys his fox a scotch
She be laughing
Rubbing his racks

Now he's getting all ready
Shooting his biggest wad
The owner he ask's what
The gal knows are bad odds (Go Charlie Go)

(Chorus)

Well his fox now
She's bopping fine
Tells her partner
She loves the line

He smiles towards an old friend
As they're bopping he points
And says I love it too
That's why I own the joint

(Chorus)

Vocals — Joseph Caccamise
Guitar — Alan Pecherer
Synthesizer — Dave Aston
Bass — Albert Big Al Molinaro
Drum Programming — Rich Campbell
Sax — Mike Forbes
Background Vocals
Joey Diggs, Patty Diggs Pat Diggs

I FEEL LOVE NOW
(Joseph J Caccamise, Jr)

(Chorus)
I feel it, I feel it, I feel love now
I feel it, I feel it, I feel love now

I feel it now it's coming on
Depressing feelings finally gone
You know it, I know it, I'll show it
You know it, I know it we'll grow it

The feeling I get when you're by
Makes me know our love won't die
When we meet I'm complete and so high
You brought me the feeling I know why

You knew what I needed just to live
Felt my soul cause you're a sensitive
You come free with your love
You sensed me I feel love now

(Chorus)

I feel love now that you love me
We need no words to speak freely
The wind blows, the vibe flows the love grows
The wind blows, the vibe knows the love shows

You felt for two now we are one
And now you know what I'm thinkin
So read now, I'll send how I feel now
You know now, I feel how you feel now

(Instrumental)

You came free with your love
You sensed me I feel love now

(Chorus)

Vocals — Joseph Caccamise
Guitar — Alan Pecherer
Keyboard/Synthesizer — Dave Aston
Bass — Albert "Big Al" Molinaro
Drum Programming — Rich Campbell
Flute — Mike Forbes
Percussion — Johnny Congo

TWO BECOMES ONE
(Joseph J Caccamise Jr)

Feed him love he'll nourish your heart ever endlessly
As two people become just one endlessly

Can't you know two people, two people
Two people who fall in love, who fall in love
The number two, number two will become number one

Create our own thoughts, our own natural
Feelings separately, separately,
And the number two will become number one frequently

So feel your partner's love
Then feel love grown above
Insecurities of a possessive love

(Chorus)
Feed him love, he'll nourish your heart ever endlessly
For true love is a mirrored fantasy
And within your love, you will see your love in him growing daily
As two people became just one endlessly

No damination or insinuations
Ever come out way, come our way
Cause I'm not afraid my lover's feelings will ever run away

So feel your partner's love
Then feel love grow above
Insecurities of a possessive love

(Chorus)

Vocals — Joseph Caccamise
Guitar — Rick LoTempio
Keyboard/Strings — Dave Aston
Bass — Jeff Lynch
Drums — Ross Salomone
Background Vocals
Denise Stuart/Joseph Caccamise
Arrangement
Joseph J Caccamise Jr /Rick LoTempio

YOUR RHYTHM MOVES ME GOOD
(Joseph J Caccamise, Jr/Henry Berliner)

It's the morning after
Our rendezvous
I reminisce the moments when
I danced embraced with you

I could feel it then it was so right
That yes I would spend the night
And I knew right then it was to be
That yes you would be with me

(Chorus)
Doh aah aah ah haw you move me
Oh, Oh your magic really grooves me
Oh Oh
Your rhythm moves me good your rhythm moves me good

On this sunrise after
My dream came true
I love to reminisce about
The love I made with you

I just knew it then that I would say
I'd follow you just show the way
And I felt right then that it was right
That yes I would spend the night

(Chorus)

The way you caressed me undressed for me my love
In the touchings of our fired way of making love
You swayed your way right into mine your passion spells of love
Make love making oh so fine you make love making so devine

(Instrumentals)

(Chorus)

Vocals — Joseph Caccamise
Guitar — Rick LoTempio
Keyboard — Brad Cole
Bass — Dave Rodriguez
Drums — Milt Ruth
Sax — Mike Forbes
Trumpet — Mike Nichols
Percussion — Rick LoTempio
Arrangement
Joseph J Caccamise Jr /Rick LoTempio
(Produced In Conjunction With Henry Berliner & Rick LoTempio)

THE BOTTOM LINE
(Joseph J Caccamise, Jr)

If it were the end of all life tomorrow
Would you rape or kill or scream out in sorrow
Carry out some of your wildest dreams
Or maybe brag 'cause you're not crying

Kneel cry and then confess
Or swear you never did it of their every guess
Well just pretend tomorrow's the end
Are you ready for mankind crime, in our game of time

What's the Bottom Line, have you had a good time
What's the Bottom Line or will you still be try'n
What's the Bottom Line

If you were guaranteed by some great Genie
Would you then finally start living for today
Forget the past and the future dues
Believe it's now happening to you(s)

Smile now in the end you'll say
I can't believe it only seemed like yesterday
And at your trial you'll convict your way
If you delay in doing up today, do your time up fine

That's the Bottom Line, you gotta have a good time
That's the Bottom Line, before all the crying
That's the Bottom Line

(Instrumentals)

Are you ready have you had a good time it ain't no crime

That's the Bottom Line you gotta mine the mind
That's the Bottom Line do up all you can find
That's the Bottom Line

If tomorrow's dealing the final hand
Are you head'n for the cleaners at the bank
If you smile, you've been bank'n time and truth
Doin' not think'n what's right for you

Only you know deep inside
The feeling hiding behind that own special vibe
And soon you'll need not to pretend
Don't be time's slave, take some good times to the other side

That's the Bottom Line you gotta have them good times
That's the Bottom Line you're running out of time
That's the Bottom Line

Vocals — Joseph Caccamise
Guitars — Joe Mensa John Hutson
Bass Albert "Big Al" Molinaro
Drums — CoCo Montoya
Sax Mike Forbes

ERNESTO MANCINI QUARTET PRESENT

MUSICA SOUVENIR

SIDE 1

1. ARRIVEDERCI ROMA
2. VOLARE
3. CIAO CIAO BAMBINA
4. NEVER ON SUNDAY
5. QUANDO..... QUANDO....
6. AL DI LA'
7. ANEMA E CORE
8. MALAFEMMENA
9. NON DIMENTICAR
10. PLEASE PLEASE ME

SIDE 2

1. AMORE SCUSAMI
2. PISSI PISSI...BAO,,,BAO
3. LA NOVIA
4. ALLEY CAT
5. MORE
6. SAN FRANCISCO
7. CIUCCIARIELLO (Little donkey)
8. I WISH YOU LOVE (Que reste - t - il)
9. ABOARD THE OCEANIC (to Nassau)
10. 'A BU' (Jungle Song)



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Introducing the

UNIVERSITY SINGERS

of Ball State University



Volume 1 - 1966

DON NEUEN, director

THE BALL STATE UNIVERSITY SINGERS

The Ball State University Singers under the direction of Don Neuen have presented, in this first album, a wide representation of their varied repertoire. These selections, highlights from the group's first annual SPECTACULAR (January '66), were recorded during their performance in the beautiful, new 3600-seat Emens Auditorium on the Ball State campus. Now in their second year of existence, the University Singers are experiencing an unusually enthusiastic backing through the overwhelming support of the school administration, student body, and entire community. The evidence of this was made obvious by standing ovations from the two sold-out shows for this first SPECTACULAR, with over 7,000 attending.

Since its organization in January of '65, the Singers have performed for many conventions, civic organizations, high schools, and other community functions throughout central Indiana. Their emphasis on a vitality-filled presentation of light and entertaining music, planned 100% with the listeners in mind, is the major factor with regards to their overnight success.

The University Singers, consisting of 32 singers including 10 instrumentalists, represents students from all walks of campus life. With slightly over half its roster representing the music department, the balance of the group has been drawn from the entire University.

Ball State University, Muncie, Indiana, with an enrollment of over 11,500 students, is recognized as one of the country's finest educational institutions. Its division of music under Dr. Robert Hargreaves consists of over 300 undergraduate and well over 100 graduate students instructed by a faculty totalling 61 members. Major performing ensembles available to Ball State University students include: the Muncie Symphony orchestra, the University Symphony, and Chamber Orchestras, Wind Ensemble, Varsity Band, Marching Show Band, and Stage Band, Concert Choir, University Singers, Men's Glee Club, Women's Chorus, and Chorale. (Information regarding the opportunity for scholarship awards in all areas may be secured through writing the division of music.)

SIDE ONE

Alexander's Ragtime Band · *Berlin - Simeone*
Susiannah · *Randy Sparks · Solo: Jack Trussel*
Michael Raw The Boat · *arr. Hayward*
They Called The Wind Maria · *F. Lowe*
Solo: Jack Trussel, Baritone
Piano: Barbara Briner · Bass: Paul Robinson
Drums: David Brown
I've Got To Wander · *John Cacavas*
Drinkin' Gaurd - *arr. Noble - Neuen · Solo: Tim Noble*
House Full Of Love · *arr. Don Neuen*

SIDE TWO

Night Winds · *Tom Trelfa - Solo: Roger Oliver*
Lizzie Bardan · *arr. Huge · Neuen · Solo: Thom Huge*
Poisir Da 'Maure · *arr. Don Neuen - Harps: Jay Miller · Martha Stuff*
Way Dawn Yander In New Orleans · *arr. Aoes - Taylor*
Julianne · *Randy Sparks - Solos: Kent Banburn, Jack Trussel*
When The Saints Go Marchin' In · *arr. Huge · Robinson - Neuen*

Gregg Baldwin	Danville, Ind.	Freshman
Patricia Baldwin	Lynn, Ind.	Junior
Kent Banbury	Columbus, Ohio	Senior
Leslie C. Berg	Hartford City, Ind.	Freshman
Alice Bergh	Elkhart, Ind.	Freshman
Jon Braun	Williamsville, N.Y.	Junior
Barbara Briner	Muncie, Ind.	Sophomore
David Brown	Middletown, Ind.	Freshman
John Cascello	Summerville, N.J.	Freshman
Judy Conn	Elkhart, Ind.	Senior
Lee Davis	Lafayette, Ind.	Graduate
Anne Early	South Bend, Ind.	Junior
Pat Evans	Hammond, Ind.	Junior
Susie Glass	Indianapolis, Ind.	Sophomore
David Horakos	Indianapolis, Ind.	Junior
Philip Holsworth	Indianapolis, Ind.	Junior
Thom Huge	Ft. Wayne, Ind.	Senior
Patricia Jessup	Plainfield, Ind.	Sophomore
Bernie Korp	East Chicago, Ind.	Junior
Harold Kinsler	Frankfort, Ind.	Junior
Karen Kirkpatrick	South Bend, Ind.	Senior
Gary Kroud	Monticello, Ind.	Senior
Richard Maxwell	Kokomo, Ind.	Sophomore
Phyllis Miller	Avilla, Ind.	Senior
Tim Noble	Peru, Ind.	Junior
C. Dennis Nuckols	Monticello, Ind.	Senior
Rozi Dokshott	Indianapolis, Ind.	Sophomore
Roger Oliver	Indianapolis, Ind.	Sophomore
Davetta Reynolds	Indianapolis, Ind.	Freshman
Paul Robinson	Mulberry, Ind.	Sophomore
John Schmutz	New Haven, Ind.	Junior
David Seymour	Albion, Ind.	Sophomore
Jack Trussel	Indianapolis, Ind.	Graduate
Larry Weaver	Muncie, Ind.	Graduate
Emily Whitehead	Kokomo, Ind.	Senior
Kathleen Wilkinson	Muncie, Ind.	Sophomore
Sue Wright	Indianapolis, Ind.	Sophomore

BRASS ENSEMBLE
(Arrangements By Lester Taylor)

Jobe Christman	South Bend, Ind.	Sophomore
Len Echols	Elkhart, Ind.	Junior
Ronald Hoffer	South Bend, Ind.	Freshman
Thomas Jackson	Muncie, Ind.	Graduate
Bruce Lee	Ft. Wayne, Ind.	Freshman
Donald Rosine	Galesburg, Ill.	Graduate
Emerson Scott	Rochester, Ind.	Senior
James Spaur	Fortville, Ind.	Sophomore
Lester Taylor	Macy, Ind.	Senior



Don Neuen, director of choral activities at Ball State University, is a young Hoosier who has spent boundless energy in the effort of raising standards of Hoosier culture through his chosen field of choral music. From his home in Muncie, he commutes to Indianapolis for such tasks as director of the 150 voice Indianapolis Symphonic Choir, Indianapolis Maennerchor and the Don Neuen Chorale. His duties at Ball State include the University Singers, the select Concert Choir, Men's Glee Club and classes in conducting and choral methods.

Mr. Neuen's choral work has been critically acclaimed as follows:

MUNCIE PRESS. "Magnificent to watch as well as to hear...a stirring job."

MUNCIE STAR: "Spectacular swings out in grand style and delighted a jam-packed audience." "Choral singing at its best."

INDIANAPOLIS STAR. "A miracle worker in choral affairs...a crisp, powerful, and tremendously impressive performance."

SYLVID VARVISO (guest conductor from the Metropolitan Opera) "...never have I heard such a fine choir, and so well prepared...the choir is fantastic!" "The finest choir I ever heard."

INDIANAPOLIS NEWS "The young director brought to mind the Robert Shaw of earlier days, serious, discerning and gifted."

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CRIMSON AND CLOVER

SUGAR ON SUNDAY



MONY MONY

MIRAGE

HANKY PANKY

SWEET CHERRY WINE

I THINK WE'RE ALONE NOW

BABY BABY (I Can't Take It No More)

STEREO

THE BEST OF TOMMY JAMES & THE SHONDELLS

BALL OF FIRE

CRYSTAL BLUE PERSUASION

CRIMSON AND CLOVER

MO[illegible]Y

MIR[illegible]

I TH[illegible]RE ALONE NOW

SWEE[illegible]Y WINE

HANI[illegible]KY



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FARON YOUNG



CAYWOOD
MUSIC
A

Album Globe

`HELLO WALLS´

FARON YOUNG

SIDE ONE

I'll Be There
R. Price/R. Gabbard ET Music BMI 2:51

I Fall To Pieces
H. Cochran/Willie Nelsan Tree Publishing Co BMI 2:41

Once A Day
B. Anderson Tree Publishing Co. BMI 2:20

Hello Walls
W. Nelson Tree Publishing Co BMI 2:10

Hello Out There
C. Belew/K. Westbury Cedarwood Publishing Co BMI 2:20

SIDE TWO

Are You Sincere
W. Walker Cedarwood BMI 2:40

Keeper Of My Heart
B. Peters S. Singleton Music BMI 1:55

Face To The Wall
B. Anderson Mass Rose BMI 1:55

Going Steady
F. Young Mass Rose BMI 1:30

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A TRIBE CALLED QUEST
Award Tour

Side A:

Award Tour

1. LP version 3:27
2. Radio version 3:27

Side B:

1. Award Tour (Instrumental) 3:27
2. The Chase, Part II* 2:21

Produced by A Tribe Called Quest
Recorded and Mixed by Bob Power and A Tribe Called Quest
Additional engineering by Tim Latham
*Rap by Consequence
Recorded and Mixed at Battery Studios
Mastered by Tom Coyne at the Hit Factory, NYC
Written by J. Davis, A. Muhammad, M. Taylor
Zomba Enterprises Inc./Jazz Merchant Music (adm. by Zomba Enterprises Inc.) (ASCAP)
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From the forthcoming Midnight Marauders album (41490-1/2/4), available on Jive vinyl, disks and tapes.

Trigey, the Devil of De La Soul appears on "Award" Tour" courtesy of Tommy Boy Records.

"Award Tour" contains a sample "We Gettin' Down" written and performed by by weldon Irvine courtesy of Intersplash/Medley Music (BMI) and RCA Records

"The Chase, Part II" contains samples of "Buddie Boy" written by B. Hunt, L. Dudley and S. Arrington, courtesy of Kenyatta Music Inc. (BMI), performed by Steve Arrington's Hall of Fame, courtesy of Atlantic Records and "Nobody Beats The Biz" written by Biz Markie and Marley Marl, courtesy of Cold Chillin'/Warner Bros Music (BMI), performed by Biz Markie, courtesy of Warner Special Products

Photography: Ron Sijm for Warp "N U" Photos
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In Loving Memory



Tracey Lynn Clarke



Produced and Performed By Goldee and Tracee for New Era Productions.

Recorded and Engineered By John Mela for Big Audio.

Cover Concept By Goldee.

Art Direction and Design By King David Webb.

Special Thanks:

The McCollum and Clarke Family and Friends

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SIDE A

1.	NON STOP	2 59	John Malcolm	Busy, uptempo news theme
2.	SATURDAY'S GAME	1 26	Len Stevens	Newsreel fanfare to bright sports march
3	HIGHLY STRUNG	2 16	George French	Lighthearted, uptempo string feature
4.	HORSES FOR COURSES	1 09	Paul Fenoulhet	Fast galop
5.	AMERICAN BALL GAME	2 04	Ronald Hanmer	Lively American sports march
6.	JET RACE	2 27	Jack Beaver	Thrilling spectator sports theme with dramatic punctuations
7.	SCREW ON THE LOOSE	1 00	Tony Lowry	Bright situation comedy theme
8.	TRAFFICSCAPE	1.29	Eric Winstone	Busy traffic scenes with horn effects
9.	HAPPY HOLIDAY	1 23	Anthony Spurgin	Gay holiday mood
10.	THE GOLD EXPRESS	2 15	Jack Beaver	Descriptive of trains and train journeys
11.	FULLY FASHIONED	1 35	George French	Glamorous fashion parade
2.	ENGLISH TEA ROOMS	2 57	Johnny Hawksworth	Palm Court Orchestra

SIDE B

1.	SHOPPING STREET	1 07	King Palmer	Busy street scenes
2.	HOLIDAY PLAYTIME	1.13	King Palmer	Jolly family outing
3.	HACKNEY CARRIAGE	1 54	King Palmer	Carefree movement
4.	WORKADAY WORLD	1.16	Jack Beaver	Busy activity
5.	HORSE AND HOUND	1 12	Donald Thorne	Newsreel sports theme
6.	HAPPY-GO-LIVELY	1 56	Laurie Johnson	Bright pizzicato strings
7.	HOLLYWOOD HOLIDAY	1 42	Frank Samuels	Light, glamorous showbiz theme
8.	PINK FIZZ	2 45	Albert Marland	Effervescent, glamorous theme
9.	ROMANTIC EVENING	2 08	Gary Hughes	Glamorous cascading strings
0	HEADS OF STATE	2 37	Fredric Bayco	Scenes of pomp and ceremony
11.	BIG TOM CAT	2 27	Charles Blackwell	50s pop guitar feature
12.	BREAK-THRU	1 58	Gary Mills	Driving 50s pop music

Original Catalogue Numbers

Side A 1–FDH 072, 2–KPM 005B 3–KPM 008A 4–KPM 003B 5–KPM 009A, 6–KPM 022B, 7–KPM 058B 8–KPM 070A 9–KPM 066B 10–FDH 144 11–KPM 023A, 12–KPM 1033A 10

Side B 1–KPM 003A 2–KPM 021A 3–KPM 003A, 4–KPM 003B 5–FDH 14B, 6–KPM 110B, 7–KPM 147B, 8–KPM 006A 9–KPM 056B 10–KPM 011B 11–KPM 176A, 12–KPM 176B

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Doug The Eagle

Incubi and Succubi



Side 1

1. The New War	10:09
2. The Murder Game	9:57

Side 2

3. Born With Wings	7:48
4. A Fae Story	6:30
5. The Age of Daryil	8:37

All titles recorded on 1" 24-track



The New War

Rumours of war inside the Succubus and Incubus Academy

There was a great war, for thousands of years ..
It took my species to the brink of destruction...

So he was happy living out his life
'til the dragons' men came calling and they cut his head off with a knife
He's not the first, he's likely not the last – it reminds us all of the dreadful past
It's not some random murder, there's a point to what's been done,
And people say a New War has begun.

The last war was a bad time all around
Since the bulk of us were slaughtered and the rest were driven underground
The dragons made potential allies doubt, and adventurers came to flush us out
And I can see it's lunacy when all is said and done
But people say a New War has begun.

The dragons slaughtered woman, man and child
And they spread dark propaganda since they want the 'Cubi race reviled
I know we're not the nicest race as such - but a genocide seems a bit too much.
And just as things were thawing and we trade with everyone
It's looking like a New War has begun.

Are we all gonna die? And in my mind's eye... I see the forces building up.
The chances of life ending happy are grim. Who cares? Who dares?
But we're all in this together, whether we know it or not..

They say Destania has some crazy scheme
And the rumours are she's working on some kind of anti-dragon beam
If true, the dragon side may well be lost, but is victory really worth that cost?
I pray it's just a rumour, not some savage race to run
But people say a New War has begun.

The Age of Daryil

Achieving near-divine power needs some kind of celebration
(From the Chronicles of Jakob Pettersohn)

Blank page, a new chapter in the book
New age, foundations that my actions have shook
My win, the first in several thousand years
My sin, by rights it should have ended in tears

This is the *dawning* of the Age of Daryil

New power, I'll do my *best* to use it for good
This hour, *there's so much* I have not understood
A new way, no matter where my Children roam
A new day, our race is going to find *our* way home

All of us are *evil* in our own distinctive ways
Some more so than others but the final total stays
If evil is a *constant*, then we need more folks alive
To spread it out more thinly (and *appease our* mating drive)

Dance with the Daryil

Blank page, a new chapter in the book
Blood rage, some other leaders think I'm a crook
But take heart, an ending didn't harm a soul
A new start, the time has come to make my class whole

THE MURDER GAME

The world of DAFA can be a pretty nasty place to live in

Some will call it murder,
Others say they're hunting
Some say they're protecting their own kind
But in our vicious world you'll find
You sometimes have to kill
Just to keep hold of your body, soul and mind

Are we men, or are we monsters?
Careful how you choose
Are we torn, or are we monsters?
What have we to lose?

No matter what the others do
We always get the blame
But in the end, we're only pawns
Inside this Murder Game.
A circle of violence, a life paid for a life
We suffer in silence, an endless loop of strife

Some live to a hundred, some live to a thousand
And others have no limit to their span
But even with elders, just a single lucky stroke
Leaves you just as dead as any mortal man

No matter what the others do
We 'Cubi get the blame
But in the end, we're only pawns
Inside this Murder Game.

A circle of violence, a life paid for a life
We suffer in silence, an endless loop of strife

The Angel haunts on Tuesday
She'd like to make you her prey
A little bit here, and a little bit there
No-one will notice and no-one will care
Come one, come all,
Come old, young and new...
You'll have to play the Murder Game too.

Some will call it murder, some will call it hunting
Some say they're protecting their own kind
But to our vicious world you'll find
You sometimes have to kill
Just to keep hold of your body, soul and mind

Are we men, or are we monsters?
Careful how you choose
Are we men, or are we monsters?
What have we to lose?

And pacifism doesn't work
They'll kill you just the same
I hope one day we'll find a way
To end this Murder Game.
A circle of violence, a life paid for a life
We suffer in silence, an endless loop of strife

Born With Wings

Life as a magical creature isn't all it's cracked up to be

You were born
Yes, you were born with wings
And no-one's on your side
And now you'll have to hide
From all the spears and slings,
'Cause you were born with wings

You are on
Yes, you are on the run
And if you stop you're dead
'Cause they'll cut off your head
No matter what you've done
And so you're on the run

So many of our kind will try to hide
Try to hide, just pretending that they're
Just some normal guy
We cannot let our neighbours
See the incubus inside,
Yes, for safety's sake
We're forced to live a lie

They're afraid
Yes, they're afraid of you
Because the power you hold
Could let you steal their soul
Something you'd never do
They're still afraid of you

You can change
Yes, you can change your form
You have the power to hide,
Protect the Von inside
And shelter from the storm
'Cause you can change your form

So many aeons past, our kind were cruel,
They were cruel, they'd deceive and kill
And oftentimes rampage
But wars have came, we paid our price
And know that we were fools
Still, so many people
Won't believe we've changed

"Don't get me wrong ..
I have no love for the little shifterthings.
But this guy was harmless,
Had a wife, two kids, no crime record.
Bad times,.."

There's a school
A school where you can go
They'll keep you safe from harm
They'll teach you what you are
And all you need to know
You only need to go

A Fae Story

I was told a tale
About a princess from the Kingdom of Fail
She went to seek the Fae
A royal visit that went badly astray

Seduced by wolves, or eaten by witches
The Kingdom of Fail and the promise of riches
The sky will fall, the land will be broken
The wrath of the Fae is such a terrible token

There came a man in red
He had grey wings upon his back and his head
The stranger made it known
He was a hero who could help save the throne

The King said "This will never do,
We hate your kind, be off with you
We have no need for 'Cubi scum,
Our hero must be a mortal one!"

The hero's blood ran hot
"I'm going to help you if you like it or not"
He waved his mighty sword
And went to bring the Princess
Back to her lord

It took him just two days to find the Princess
But as they tried to leave,
The Fae Lord took him by the sleeve

"The King will try to have
The both of you killed.
If you can hide your time,
I'll make sure vengeance can be mine"

The hero and princess
Returned in triumph and were under arrest
Before they could be hung
The Fae returned and killed
The King and his son

The Fae Lord led them out of jail
And named the hero King of Fail
The wedding was a royal one
And soon the new queen bore a son
(that's me)

There's one thing left to do
I have to tell you that this story was true
But heroes have to roam
And so my Dad left
And put me on the throne

The son of two, of princesses and kings
Beneficent ruler
With a new pair of head-wings
I'll use my brain, my eyes and my ears
Rule wisely and justly
For thousands of years



Album recorded using the Old Ways at The Lab, Cwmbran 2012-2013. Mixed 14-16 Feb. 2013, Vinyl mastering and pressing by The Carvery. All tracks written and performed by J P Morris. Greetings go out to Kraton, Ben, Wuff and Chaosmage for their help and support in making this album and Amber Williams, whose writing spurred such an amazing frenzy of musical creativity. Apologies are due to Fred Grey and David Gemmell for parts of 'A Fae Story'. Thanks go out to the Rosegarden team, to all at RMGB, MIDI, and HomeRecording for keeping the analogue dream alive. Cover by Amber Williams, logo by Luke Forster. Recorded on SM911 and mixed on SM900.

Equipment used included:

TASCAM MSR-24 tape machine
TASCAM 388-8 tape machine
Studer A807 master recorder
TASCAM ATS-500 sync unit
Yamaha MG16 sub mixer
Soundcraft MFX8-20 main mixer
Small C how rimers, Diode ring modulator
WEM Copicat tape echo
Revox B77 (endless loop of strife, slap echo)
TL Audio 5050 preamp (bass)
Roland MVS-1
Roland JV1010
Waldorf Pulse
Waldorf MicroWave Mk.I
Hammond XM-1 w/ Rotosphere Mk.2
Korg Triton EX
Cheetah MS6
Tornado Trau Engine
Cwmwave MiniMax ASR
Behringer B-1 microphone
Epiphone Thunderbird Gothic Bass

The 'Age of Daryil' tape crash was made using a tape loop and the varispeed control on the A807. The intro line of 'The New War' was dubbed from the 'Niall's Song' master tape at lower speed.

Made in the E.U.

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COME ON EILEEN*

THE SOUND OF PHILADELPHIA (T.S.O.P.)†
LET'S MAKE THIS PRECIOUS†

Directed by Clive Langer and Alan Winstanley
†Directed by Clive Langer, Alan Winstanley and Kevin Rowland

"THESE PEOPLE ROUND HERE WEAR BEATEN DOWN EYES
SUNK IN SMOKE DRYED FACES
THEY'RE SO RESIGNED TO WHAT THEIR FATE IS
BUT NOT US, NOT US
WE ARE FAR TOO YOUNG AND CLEVER
REMEMBER TOORA-LOORA TOORA-LOO-RYE-AY
EILEEN I'LL HUM THIS TUNE FOREVER."



MDS 4021
(6400 722)

mercury

1982 Pho[illegible], London
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PolyGram Records



BSK 3263

Original concept, lyrics and direction by Alice Cooper and Bernie Taupin





Side One
From the Inside
Wish I Were Born in Beverly Hills
The Quiet Room
Nurse Rozetta
Millie and Billie

Side Two
Serious
How You Gonna See Me Now
For Veronica's Sake
Jackknife Johnny
Inmates (We're All Crazy)

Produced by David Foster

Executive Producer: Shep Gordon

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RELEASED



BSK 3263

SIDE ONE

FROM THE INSIDE

(ALICE COOPER, BERNIE TAUPIN, DICK WAGNER, DAVID FOSTER)

I GOT LOST ON THE ROAD SOMEWHERE WAS IT TEXAS OR WAS IT CANADA
DRINKING WHISKEY IN THE MORNING LIGHT I WORK THE STAGE ALL NIGHT LONG
AT FIRST WE LAUGHED ABOUT IT MY LONG HAIRED DRUNKEN FRIENDS
PROPOSED A TOAST TO JIMMY'S GHOST
I NEVER DREAMED THAT I WOULD WIND UP ON THE LOSING END

I'M STUCK HERE ON THE INSIDE LOOKING OUT
I'M JUST ANOTHER CASE
WHERE'S MY MAKEUP WHERE'S MY FACE ON THE INSIDE
ALL GOT YOUR KICKS FROM WHAT YOU SAW UP THERE
EIGHT BUCKS EVEN BUYS A FOLDING CHAIR
I WAS DOWNING SEAGRAMS ON ANOTHER FLIGHT AND I WORKED
THAT STAGE ALL NIGHT LONG
YOU WERE SCREAMING FOR THE VILLAIN UP THERE
AND I WAS MUCH OBLIGED
THE OLD ROAD SURE SCREWED ME GOOD THIS TIME
IT'S HARD TO SEE WHERE THE VICIOUS CIRCLE ENDS

I'M STUCK HERE ON THE INSIDE LOOKING OUT
THAT'S NO BIG DISGRACE
WHERE'S MY MAKEUP WHERE'S MY FACE ON THE INSIDE

WISH I WERE BORN IN BEVERLY HILLS

(ALICE COOPER, BERNIE TAUPIN, DICK WAGNER)

SHE LOOKED SO SLEEK AND SASSY
ROLLING DOWN RODEO DRIVE
SHE GOT HER DADDY'S BLACK CORNICHE
AND HER TENNIS PRO BY HER SIDE
AND SHE WANTS HER MOTHER'S LOVER
TO EXERCISE HER SKILL
AND IF SHE DON'T SCORE HIM FAST SHE KNOWS THAT HER BROTHER WILL

OH I WISH I WERE BORN IN BEVERLY HILLS
I SWEAR I COULDN'T DRINK HALF AS MUCH AS SHE SPILLS
I WANT TO LIVE IT UP GET MY KICKS AND THRILLS
BE A GIGOLO LOVER AND SEND HER THE BILLS

SHE SAYS THAT SHE'S AN ACTRESS
JUST NEVER GOT A PART
SEE THE TEENAGE MESS WITH THE BURNED OUT GUCCI HEART

SHE CRACKED ONE DAY AT CARTIER
WHEN THINGS CAME TO A HEAD
THEY PUT HER TRINKETS AWAY AND WRAPPED HER UP INSTEAD

OH I WISH I WERE BORN IN BEVERLY HILLS
I SWEAR I COULDN'T DRINK HALF AS MUCH AS SHE SPILLS
I WANT TO LIVE IT UP GET MY KICKS AND THRILLS
BE A GIGOLO LOVER AND SEND HER THE BILLS

SHE BIT LIKE A DOG AND SHE SCREAMED LIKE HELL
"YOU AIN'T TAKING ME TO NO PADDED CELL
YOU BETTER TAKE ALL YOUR HANDS OFF MY HIGH PRICED TAIL"

I WISH I WERE BORN IN BEVERLY HILLS
I SWEAR I COULDN'T DRINK HALF AS MUCH AS SHE SPILLS
I WANT TO LIVE IT UP GET MY KICKS AND THRILLS
BE A GIGOLO LOVER AND SEND HER THE BILLS

THE QUIET ROOM

(ALICE COOPER, BERNIE TAUPIN, DICK WAGNER)

THE CALIFORNIA AIR
YOUR NIGHTGOWN ON THE STAIRS
I REMEMBER EVERY NIGHT
SCENES FROM HOME IN THE QUIET ROOM

NOW LONG HAVE I BEEN GONE
DID WINTER KILL THE LAWN
AND ALL THOSE POLAROIDS YOU SENT ARE ON THE WALL
IN THE QUIET ROOM

THEY'VE GOT THIS PLACE
WHERE THEY'VE BEEN KEEPIN' ME
WHERE I CAN'T HURT MYSELF
I CAN'T GET MY WRISTS TO BLEED

JUST DON'T KNOW WHY
SUICIDE APPEALS TO ME
THE QUIET ROOM
IS STERILIZED AND WHITE
IT'S LIKE A TOMB
WITH JUST A MOTH STAINED NAKED NIGHT

PLASTIC FORKS AND SPOONS
NO LACES IN MY SHOES
THEY ALL KNOW WHAT I TRIED TO DO
OUTSIDE THE QUIET ROOM

THIS QUIET PLACE
IT AIN'T SO NEW TO ME
ITS HAUNTED ATMOSPHERE
HAS HEARD SO MANY SCREAM
MY HOME FROM HOME
MY TWILIGHT ZONE
MY STRANGEST DREAM

MY CONFIDANT I HAVE CONFESSED MY LIFE
THE QUIET ROOM
KNOWS MORE ABOUT ME
THAN MY WIFE

THEY'VE GOT THIS PLACE
WHERE THEY'VE BEEN KEEPING ME
WHERE I CAN'T HURT MYSELF
I JUST CAN'T
I JUST CAN'T GET THESE DAMN WRISTS TO BLEED

A MATTRESS ON THE FLOOR
NO HANDLES ON THE DOOR
I REALLY NEED NOTHING HERE
I'M ALONE

NURSE ROZETTA

(ALICE COOPER, BERNIE TAUPIN, DAVID FOSTER, STEVE LUKATHER)

I'M A SHEPHEAD FOR THE RENTECOST
I GOT MY SCRIPTURES AND MY WIRES CROSSED
I GOT NO KIDS AND I GOT NO HOME
THEY WANT US HOLY MEN TO LIVE ALONE

SINCE I'VE BEEN HERE FOR A LITTLE STAY
I SEE ROZETTA DAY BY DAY
SHE TURNS MY HEAD MAKES ME COUGH
I WANT TO TEAR MY COLLAR OFF

I JUST CAN'T SLEEP AT NIGHT
ROZETTA DRESSED IN WHITE
SHE'S GOT THE DEVIL'S LIGHT SHINING IN HER EYES

SCREAMED MY SERMON DAMNING SIN AND VICE
WHEN UNDERNEATH I WAS A REGULAR GUY
MY PULPIT MELTED LIKE A BLOCK OF ICE
WHEN A BOLT OF LIGHTENING HIT ME FROM THE SKY

FROM MY STRETCHER WHEN THEY WHEELED ME IN
I STARED DIRECTLY IN THE EYES OF SIN
NURSE ROZETTA STANDING OVER ME
AND I WAS HELPLESS AS A MAN OF GOD COULD BE

NURSE ROZETTA I WON'T LET HER
CATCH ME PEERING DOWN HER SWEATER
FANTASIZING SILK SUSSRENDERS ON HER THIGHS
NURSE ROZETTA MAKE ME BETTER
SECRETLY MY EYES UNDRESS HER
LET ME FEEL YOUR TONGUE DEPRESSOR
I'M SUDDENLY TWICE MY SIZE
MY PANTS ARE ALL WET INSIDE

SHE'S SO CREATIVE WITH A BAR OF SOAP
AND SO INVENTIVE WITH A STETHOSCOPE
TO CHECK MY PULSE SHE GOTTA HOLD MY HAND
I BLOW THE FUSE ON THE ENCEPHALOGRAM

SATAN SENT HER FROM THE BOWELS OF HELL
I SHOULD HAVE RECOGNIZED OLD JEZBEL
I SURRENDERED TO THE URGES FELT
SHE POPPED THE BUCKLE ON MY BIBLE BELT

I'D LICK HER NYLON SEAMS
LIKE A HUNGRY CAT WITH CREAM
OH WHAT A VIVID SCENE
AND I CAN'T HOLD BACK NO MORE

MILLIE AND BILLIE

(ALICE COOPER, BERNIE TAUPIN, BRUCE ROBERTS)

BILLIE I WONDER WHY ARE WE INSANE
WILL WE EVER GET BETTER
WILL WE STAY THE SAME
BILLIE I AM WORRIED

MILLIE DON'T WORRY
NO ONE KNOWS OUR PAIN
BEING IN LOVE IS CRAZY NOT ALONE THAT WAY
I KNOW YOU'RE WORRIED TODAY

GOD MADE LOVE CRAZY SO WE WOULDN'T FEEL ALONE
WE WAS THINKING OF US WE WAS THINKING OF US
GOD MADE LOVE CRAZY SO WE WOULDN'T FEEL SO ALONE

BILLIE MY MIND SEEMS TO WANDER TO EVENTS OF A NIGHT LONG AGO
DRIVING ALONG WITH OUR GUILT WELL CONCEALED
IN THE TRUNK OF YOUR 88 OLDS

MILLIE OUR WORLD'S AN ASYLUM
AND OUR MINDS LIKE YOU SAY AIN'T THAT STRAIGHT
BUT YOU KNOW AND I KNOW OUR PASSIONS NOT DEFORMED IT'S TRUE I'D SAY
WE'LL LOVE OUR LIFETIME

GOD MADE LOVE CRAZY SO WE WOULDN'T FEEL ALONE
WE WAS THINKING OF US WE WAS THINKING OF US
GOD MADE LOVE CRAZY SO WE WOULDN'T FEEL SO ALONE

BILLIE I DREAM OF OUR CHILDREN
THEY'RE FRIGHTENING AND GRUESOME AND SAD
AND I DON'T WANT THEM GROWING INSIDE ME
THEY'RE NO PRIZE FOR THE LOVE THAT WE HAVE

OH MILLIE OH BILLIE CRIMINALLY INSANE
OH BILLIE OH MILLIE

OH BILLIE IT'S FRESH IN MY MEMORY THE NIGHT THAT IT HAD TO BE DONE
YOU WITH YOUR PICK AXE AND SCISSORS
AND YOU WITH YOUR SHOVEL AND GUN
AND I LIKED YOUR LATE NUSBAND DONALD
BUT SUCH TORTURE MIS MEMORY BRINGS
ALL SLICED UP AND SEALED TIGHT IN BAGGIES
GUESS LOVE MAKES YOU DO FUNNY THINGS

OH BILLIE OH MILLIE CRIMINALLY INSANE
OH MILLIE OH BILLIE

SIDE TWO

ERROL

(ALICE COOPER, BERNIE TAUPIN, DAVID FOSTER, STEVE LUKATHER)

WHEN I LOOK BACK AT MY TIME AT THE TRACK
AND I PLAYED AND I PLAYED AND PLAYED AND I WAS
SHOOTING THE CRAPS AT THE BACK OF FAT JACK'S
COME ON FADE ME JAKE
I'M A LAS VEGAS DREAMER THEY TOOK TO THE CLEANERS
A BATH WHAT A BATH WHAT A BATH I TAKE
A FISH ON A HOOK I WAS RATTLED AND SHOOK 'CAUSE I LOST MY STAKE
I TOOK THAT SERIOUS

A LOT OF MY LIFE WAS A LAUGH AND A JOKE
AND A DRINK AND A SMOKE
AND THEN I PASSED OUT ON THE FLOOR
AGAIN AND AGAIN AND AGAIN AND AGAIN AND AGAIN

I'M A GAMBLING FOOL WITH A ROLL AND A CUE
WANNA PLAY WANNA PLAY WANNA PLAY WITH ME
BUT MY ASS ON THE LINE RUBBED MY NOSE IN THE GRIME
AND THEY PICKED ME CLEAN
THE CHANCE AND THE GAME DROVE OLD SILKLY INSANE
WHAT A PAIN WHAT A STRAIN ON MY BRAIN IT WAS
A FIX ON A HOOK I WAS RATTLED AND SHOOK 'CAUSE I LOST MY STAKE
I TOOK THAT SERIOUS

A LOT OF MY LIFE WAS A LAUGH AND A JOKE
A DRINK AND A SMOKE
AND THEN I PASSED OUT ON THE FLOOR
AGAIN AND AGAIN AND AGAIN AND AGAIN AND AGAIN

IT'S ONLY IT WAS SERIOUS ON SO SERIOUS
IT'S ONLY IT WAS SERIOUS ON SO SERIOUS

A LOT OF MY LIFE WAS A LAUGH AND A JOKE
A DRINK AND A SMOKE
AND THEN I PASSED OUT ON THE FLOOR
FOR A FRIEND
AGAIN AND AGAIN AND AGAIN AND AGAIN AND AGAIN

A LOT OF MY LIFE WAS A LAUGH AND A JOKE
A DRINK AND A SMOKE
AND THEN I PASSED OUT ON THE FLOOR
OR A FRIEND

AGAIN AND AGAIN AND AGAIN AND AGAIN AND AGAIN AND AGAIN
AND AGAIN AND AGAIN AND AGAIN AND AGAIN AND AGAIN
AND AGAIN AND AGAIN

HOW YOU GONNA SEE ME NOW

(ALICE COOPER, BERNIE TAUPIN, DICK WAGNER)

DEAR DARLIN' SURPRISED TO HEAR FROM ME?
BET YOU'RE SITTIN' DRINKIN' COFFEE, YAWNIN' SLEEPILY
JUST TO LET YOU KNOW I'M GONNA BE HOME SOON
I'M KIND A AWFWARD AND AFRAID
TIME HAS CHANGED YOUR POINT OF VIEW

HOW YOU GONNA SEE ME NOW
PLEASE DON'T SEE ME UGLY BABE
'CAUSE I KNOW I LET YOU DOWN
IN OH SO MANY WAYS

NOW YOU GONNA SEE ME NOW
SINCE WE'VE BEEN ON OUR OWN
ARE YOU GONNA LOVE THE MAN
WHEN THE MAN GETS HOME

LISTEN DARLIN' NOW I'M HEADIN' FOR THE WEST
STRAIGHTENED OUT MY HEAD BUT MY OLD HEART IS STILL A MESS
YES I'M WORRIED HONEY
GUESS THAT'S NATURAL THOUGH
IT'S LIKE I'M WAITIN' FOR A WELCOME SIGN
LIKE A HOBO IN THE SNOW

NOW YOU GONNA SEE ME NOW
PLEASE DON'T SEE ME UGLY BABE
'CAUSE I KNOW I LET YOU DOWN
IN OH SO MANY WAYS
NOW YOU GONNA SEE ME NOW
SINCE WE'VE BEEN ON OUR OWN
ARE YOU GONNA LOVE THE MAN
WHEN THE MAN GETS HOME

AND JUST LIKE THE FIRST TIME WE'RE JUST STRANGERS AGAIN
I MIGHT HAVE GROWN OUT OF STYLE
IN THE PLACE I'VE BEEN
AND JUST LIKE THE FIRST TIME
I'LL BE SHAKIN' INSIDE
WHEN I WALK IN THE DOOR
THERE'LL BE NO PLACE TO HIDE

NOW YOU GONNA SEE ME NOW
PLEASE DON'T SEE ME UGLY BABE
'CAUSE I KNOW I LET YOU DOWN
IN OH SO MANY WAYS
NOW YOU GONNA SEE ME NOW
SINCE WE'VE BEEN ON OUR OWN
ARE YOU GONNA LOVE THE MAN
WHEN THE MAN GETS HOME

FOR VERONICA'S SAKE

(ALICE COOPER, BERNIE TAUPIN, DICK WAGNER)

I GOT A NAME AND NUMBER
I GOT MY BED ASSIGNED
I GOT A DOG IN THE CITY POUND THAT I LEFT BEHIND
I'M STRAPPED DOWN AND WILD-EYED
SHE'S LOCKED UP IN A PEN
SHE NEEDS SOMEBODY TO FEED HER
AND I'M HER ONLY FRIEND

SO FOR VERONICA'S SAKE
I GOTTA GET OUT OF HERE
YEA FOR VERONICA'S SAKE SHE CAN GET PRETTY WEIRD
YEA FOR VERONICA'S SAKE I GOTTA GET MYSELF OUT OF HERE

WE BOTH BEEN PUT IN CAGES
WE GOT OUR SHOTS AND TAGS
I GOT MY SWEATIN' FIST TO SHAKE
SHE'S GOT HER TAIL TO WAG
SHE HAS TO HAVE HER WHIMPER WHILE I COULD SCREAM AND SHOUT
THE CLOCK ABOVE THE PSYCHO WARD SAYS TIME IS RUNNING OUT

SO FOR VERONICA'S SAKE I GOTTA GET OUT OF HERE
YEA FOR VERONICA'S SAKE SHE CAN GET PRETTY WEIRD
YEA FOR VERONICA'S I GOTTA GET MYSELF OUT OF HERE

AND I CAN SEE HER HOWLING ALL NIGHT AT THE LONELY MOON
THEY'RE GOING TO GIVE HER THE GAS IF I DON'T GET THERE SOON
I GOTTA GET THERE SOON

FOR VERONICA'S SAKE I GOTTA GET OUT OF HERE
YEA FOR VERONICA'S SAKE SHE CAN GET PRETTY WEIRD

JACKKNIFE JOHNNY

(ALICE COOPER, BERNIE TAUPIN, DICK WAGNER)

FROM HIS ARMY CONFESSIONS OF HIS MILITARY DAYS
YOU STILL CARRY THE SHRAPNEL YOU'RE SHELL-SHOCKED AND DAZED
DEAR JOHNNY HAVE YOU JUST LOST YOUR WAY
OR LIKE DENIM AND LEATHER ARE YOU FADED AND FRAYED

INSTITUTE LACKIES WITH HOT BOURBON BREATH
WHITE COATS AND NEEDLES JOHNNY LIKE TO SCARE YOU TO DEATH
DEAR JOHNNY DO YOU FEEL YOUR BEST
WHEN YOU'RE STAUNG OUT AT NIGHT ON YOUR MORPHINE AND METH

JACKKNIFE JOHNNY YOU'RE A FLOOR MOPPIN' FLUNKIE
TOOL OF A DAGGER'S DRAWN WORLD
JACKKNIFE JOHNNY THEM OLD VETS GOTTA HATE YOU
FOR A BRINGING HOME THAT VC GIRL
JACKKNIFE JOHNNY WELCOME TO OUR WORLD

FROM THE TONE DEAF HEARING OF THE DRAFT BOARD GAME
YOU WERE WASHING CARS DOWN IN DALLAS WHEN THE HOLOCAUST CAME
DEAR JOHNNY YOUR EXCUSE WAS LAME
ALL YOU A FRIENDS SLEEP IN BOXES WHILE YOU SLEEP IN CHAINS

JACKKNIFE JOHNNY, YOU'RE A BAD JUNGLE MONKEY
TOOL OF A DAGGER'S DRAWN WORLD
JACKNIFE JOHNNY ALL THEM VETS GOTTA HATE YOU
FOR BRINGING HOME THAT VC GIRL
JACKKNIFE JOHNNY WELCOME TO OUR WORLD

JACKKNIFE JOHNNY YOU'RE A FLOOR MOPPIN' FLUNKIE
TOOL OF A DAGGER'S DRAWN WORLD
JACKKNIFE JOHNNY ALL THEM OLD VETS GOTTA HATE YOU
FOR BRINGING HOME THAT VC GIRL
JACKKNIFE JOHNNY

JACKKNIFE JOHNNY YOU'RE A BAD JUNGLE MONKEY
TOOL OF A DAGGER'S DRAWN WORLD
JACKKNIFE JOHNNY THEM OLD VETS GOTTA HATE YOU
FOR BRINGING HOME THAT VC GIRL
JACKKNIFE JOHNNY

INMATES (WE'RE ALL CRAZY)

(ALICE COOPER, BERNIE TAUPIN, DICK WAGNER)

IT'S NOT LIKE WE DID SOMETHING WRONG
WE JUST BURNED DOWN THE CHURCH WHILE THE CHOIR
WITHIN SANG RELIGIOUS SONGS
AND IT'S NOT LIKE WE THOUGHT WE WAS RIGHT
WE JUST PLAYED WITH THE WHEELS OF A PASSENGER TRAIN
THAT CRACKED ON THE TRACKS
ONE NIGHT

IT'S NOT LIKE WE AIN'T ON THE BALL
WE JUST TALK TO OUR SHRINKS
NUH THEY TALK TO THEIR SHRINKS
NO WONDER WE'RE UP THE WALL
WE'RE NOT STUPID OR DUMB
WE'RE THE LUNATIC FRINGE WHO RUSTED THE HINGE ON UNCLE SAM'S
DAUGHTERS AND SONS

GOOD OLD BOYS AND GIRLS CONGREGATING WAITING
IN ANOTHER WORLD
WITH ROLLER COASTER BRAINS
IMAGINE PLAYING WITH TRAINS

GOOD OLD BOYS AND GIRLS CONGREGATING WAITING IN SOME OTHER WORLD
WE'RE ALL CRAZY WE'RE ALL CRAZY WE'RE ALL CRAZY
LIZZY BORDEN TOOK AN AXE AND GAVE HER MOTHER FORTY WHACKS
AND DON'T THINK WE'RE TRYING TO BE BAD
ALL THE INNOCENT CRIME SEEMED ALRIGHT AT THE TIME
NOT NECESSARILY MAD NOT NECESSARILY MAD
WE WATCH EVERY DAY FOR THE BUS AND THE DRIVER WOULD SAY
"THAT'S WHERE LUNATICS STAY"
I WONDER IF HE'S TALKING ABOUT US
IT'S NOT LIKE WE'RE VICIOUS OR GONE
WE JUST DUG UP THE GRAVES WHERE YOUR RELATIVES LAY
IN OLD FOREST LAWN
AND IT'S NOT LIKE WE DON'T KNOW THE SCORE
WE'RE THE FRAGILE ELITE THEY DRAGGED OFF THE STREET
I GUESS THEY JUST COULDN'T TAKE US NO MORE

GOOD OLD BOYS AND GIRLS CONGREGATING WAITING IN ANOTHER WORLD
WITH ROLLER COASTER BRAINS
IMAGINE DIGGING UP GRAVES
GOOD OLD BOYS AND GIRLS CONGREGATING WAITING
IN SOME OTHER WORLD
WE'RE ALL CRAZY WE'RE ALL CRAZY WE'RE ALL CRAZY WE'RE ALL CRAZY
WE'RE ALL CRAZY WE'RE ALL CRAZY WE'RE ALL CRAZY WE'RE ALL CRAZY
WE'RE ALL CRAZY

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"I'VE WRESTLED WITH REALITY FOR 34 YEARS,
AND I'M GLAD TO SAY THAT I'VE FINALLY
WON OUT OVER IT"

ELWOOD P DOWD
"HARVEY"

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Linda Ronstadt



'round MIDNIGHT

with Nelson Riddle and his Orchestra




1


Life
2
LINDA RONSTADT • LUSH LIFE
Elektra/
Asylum
Records





DEL-14401
(24400)
STEREO
33⅓

WOLFGANG AMADEUS MOZART [19:10]

Symphony No. 5 in B Flat Major, K.22

Band 1—Allegro (2:34)
Band 2—Andante (2:56)
Band 3—Allegro molto (1:25)

Symphony No. 4 in D Major, K.19

Band 4—Allegro (4:30)
Band 5—Andante (4:55)
Band 6—Presto (2:17)

DELOS CHAMBER ORCHESTRA
JAMES DEPREIST, Conductor

Recorded and Manufactured in U.S.A.
℗1974 Delos Records, Inc.


2
DELOS
DEL-14401
(24400)
STEREO
33⅓
WOLFGANG AMADEUS MOZART
[21:38]
Symphony No. 29 in A Major, K.201
Band 1—Allegro moderato (6:43)
Band 2—Andante (5:05)
Band 3—Menuetto/Trio (3:14)
Band 4—Allegro con spirito (6:20)
DELOS CHAMBER ORCHESTRA
JAMES DEPREIST, Conductor
Recorded and Manufactured in U.S.A.
℗1974 Delos Records, Inc.



RECORDS

ST. PETER & PAUL C.H.S.
SHOOTING STARS STEEL BAND
ST. THOMAS, V. I.

SIDE A
LP-0001

33⅓ RPM
STEREO

1. ROPE (S. Francisco)
2. SPINNING SONG (BMI)
3. WICHITA LINEMAN (ASCAP)
4. DRUNK AND DISORDERLY (S. Francisco)
5. NEVER CAN SAY GOODBYE (BMI)

Arrangements by Michael W. Alexander
Recording Engineer: Leonard Monsanto



RECORDS

ST. PETER & PAUL C.H.S.
SHOOTING STARS STEEL BAND
ST. THOMAS, V. I.

SIDE B
LP-0001

33⅓ RPM
STEREO

6. ST. THOMAS GIRL (A. Roberts)
7. N. T. (BMI)
8. WHAT'S GOIN' ON (ASCAP)
9. KOOL IS BACK (Stephanye Music, Inc.)

Arrangements by Michael W. Alexander
Recording Engineer: Leonard Monsanto

GEMINII RECORDS

Body Motivator International

JOZZEL

PROMO "THE MEDIA" NOT FOR SALE

℗ © 1989

GR 4885-A

UP

NUPE INT'L BMI

HYPED VERSION

(M. Etheredge, L. Means)

RADIO EDIT - (HYPED)

(M. Etheredge, L. Means)

ACAPELLA

(M. Etheredge, L. Means)

Produced by M. Etheredge

Engineered by M. Etheredge

P. Owens

Mixed by P. Owens

M. Etheredge

BONNE MUSIC STUDIO

P.O. Box 30 UNIVERSITY FINANCE STATION SYRACUSE, NY. 13210

GEMINII RECORDS

Body Motivator International

JOZZEL

"THE MEDIA"

PROMOTIONAL - NOT FOR SALE

℗ © 1989
GR 4885-B

DOWN
NUPE INT'L BMI

CLUB BEATS
(M. Etheredge, L. Means)

RADIO EDIT - (Shredded)
(M. Etheredge, L. Means)

BONUS BEATS
(M. Etheredge, L. Means)

Produced by M. Etheredge
Engineered by M. Etheredge
P. Owens
Mixed by P. Owens
M. Etheredge
BONNIE MUSIC STUDIO

P.O. Box 39 UNIVERSITY FINANCE STATION SYRACUSE, NY. 13210

FOREIGN LOVER

RECORDS

FL 777 A

33⅓ RPM

STEREO

(BMI)

Produced &
Arranged by
Skip Nelly &
[illegible] Holman
[illegible]7:10

Special thanks to
Radio Magic 102 in
Houston, Texas,
Tony Gray, Cathy Tezeno,
Clara Caldwell,
Delora Pickett,
Linda Grant and
Captain Jack for
Inspiration . . .

LOVE BEYOND SEX

(Bob [illegible]dozie)

FOREIGN LOVER

featuring

"CLASSY ROXANNE"

FOR BOOKING (713) 661-6300
Houston, Texas

Mfg. & Dist. by Macola Record Co.
6209 Santa Monica Blvd.
Hollywood, CA 90038
(213) 469-5821

FOREIGN LOVER

RECORDS

FL 777 B
33⅓ RPM
STEREO

(BMI)
Produced &
Arranged by
Skip Nelly &
Skip Holman
TIME: 7:10



Special thanks to
Radio Magic 102 in
Houston, Texas,
Tony Gray, Cathy Tezeno,
Clara Caldwell,
Delora Pickett,
Linda Grant and
Captain Jack for
inspiration . . .

1. TRIBUTE TO MARVIN GAYE 6:30
   (Tony Gray/Bob Obodozie)
2. MARVIN GAYE 4:38
   (Tony Gray/Bob Obodozie)

FOREIGN LOVER

FOR BOOKING (713) 661-6300
Houston, Texas

Mfg. & Dist by Macola Record Co
6209 Santa Monica Blvd
Hollywood, CA 90038
(213) 469-5821



UNI RECORDS®

ULTIMATE F[illegible]E

UNI-8014
UNI 8628

SIDE ONE
12" 33 1/3 R.P.M.

I'M NOT PLAYING (Vocal Version) 4:[illegible]2 ASCAP
I'M NOT PLAYING (Instrumental) 4:[illegible]2 ASCAP
(Joseph Ki[illegible]land-Robert Dayn[illegible]nd)
PRODUCED BY JAZZY JAY
Executive Producers: Rocky Bucano & Jazzy Jay
Remixed and Engineered by Skeff Anselm
Strong City Music
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Records, Inc.

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Records, Inc.

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UNI RECORDS®

ULTIMATE FORCE

UNI-8014
UNI 8629

SIDE TWO
12" 33 1/3 R.P.M.

I'M NOT PLAYING (Dub Version) 4:12 ASCAP
I'M NOT PLAYING (Accapella) 4:12 ASCAP
(Joseph Kirkland-Robert Daymond)
PRODUCED BY JAZZY JAY
Executive Producers: Rocky Bucano & Jazzy Jay
Remixed and Engineered by Skeff Anselm
Strong City Music
℗ 1989 UNI
Records, Inc

© 1988 UNI
Records, Inc.

MFD BY MCA RECORDS, INC., 70 UNIVERSAL CITY PLAZA, UNIVERSAL CITY, CA 91608

12-256

16 minutes

33⅓

Evelyn Thomas




Epic
Disco Single
33⅓ RPM
STEREO
℗ 1979 CBS Inc.
48-50817
XSS 166369
Time: 7:44
FREE LIFE
DANCE FANTASY
-C. Carwell - P. Walker - W. Blackman -
W. Stalling - S. Bean - M. Webb-
Special Version From The Epic
Lp: "FREE LIFE" JE 36046
Produced by Philip Bailey and Tommy
Vicari with Carl Carwell
Publisher: Free Life Music/Holy
Sound Music (BMI)
DEMONSTRATION
NOT FOR SALE
"EPIC" IS A TRADEMARK OF CBS INC./ MARCA REG.

MDW RECORDS™

IN MOTION

33 1/3 RPM
SIDE 1
MDW-101A
STEREO



ASCAP
WRITTEN,ARRANGED,
PRODUCED BY:
MICHAEL "CHASE" WHITE
& DONNA STANCELL
ENGINEERED BY:
JAMES ROBESON

1. MORE THAN YOU'LL EVER KNOW 6:06
2. CAN YOU FEEL IT 6:05

MICHAEL "CHASE" WHITE & DONNA STANCELL

© 1987 STANCELL / WHITE
℗ 1988 MDW RECORDS INC.
PUBLISHED BY: MDW RECORDS, INC.

MDW RECORDS™

IN MOTION

33 1/3 RPM
SIDE 2
MDW-101A
STEREO



ASCAP
WRITTEN,ARRANGED,
PRODUCED BY:
MICHAEL "CHASE" WHITE
& DONNA STANCELL
ENGINEERED BY:
JAMES ROBESON

1 DONNA 6:28

(INSTRUMENTAL)

MICHAEL "CHASE" WHITE & DONNA STANCELL

© 1987 STANCELL / WHITE
℗ 1988 MDW RECORDS INC.
PUBLISHED BY: MDW RECORDS, INC.

Sound 1 ®

"SURE I WILL"

ROBIN LEE

SN 9001
Side 1
*Fond Pub.
BMI
℗ 1972

33 1/3 RPM
STEREO

1. SURE I WILL - 2:23*
2. YOUR WHOLE WORLD 2 12*
3. THE BELLS OF THE TIME - 2.57*
4. I'M JUST PASSING THROUGH - 2:12*
5. ALABAMA - 2 18*

Sound 1 ®

"SURE I WILL"

ROBIN LEE

SN 9001
Side 2
*Fond Pub.
BMI
℗ 1972

33 1/3 RPM
STEREO

1 MASTER PLAN - 2 12*
2. HOW HIGH WILL THE BALL BOUNCE - 2:13*
3 ELIZABETH - 3 19*
4. THE END - 3:00*



Records Inc.

STEREO

6:02

Produced & Arranged by

Tony Sciuto

Courtesy of Portrait Records

Pack-Up Music

Publishing Co., Inc.

DISCO MIX

Engineered by

John Ariosa

LOOKING FOR YOU

(Don Wimbrough)

PAPER CUP

1979 P.C. Records Inc.

Recorded at Sheffield


CAM
Records
F S P
SIDE A
33 1/3 RPM
©℗ 1990
TIME LIGHT MUSIC (ASCAP)
NEW TREND PUBLISHING BMI
CAM-0010
Producer MEEKAAEEL
GET A JOB (RADIO MIX) T-4:20
GET A JOB (CLUB MIX) T-5:36
(ALEX MARION, JAMES TURNER, MEEKAAEEL)
WAITING FOR U GIRL T-4:52
(ALEX MARION, RAY RUFFIN, JR., C. SLAUGHTER,
G.L.C. MIMS, D. LEE, H. LEE)
A C M PRODUCTIONS • 4800 E. 177TH ST. • CLEVELAND, OHIO 44128 • 216-581-6416

CAM Records

F S P

SIDE B
33 1/3 RPM
©℗ 1990
TIME LIGHT MUSIC (ASCAP)
NEW TREND PUBLISHING (BMI)
CROSSTALK (BMI)

CAM-0010
Producers
TERRY HOT SCOTT
HARVEY PALMER
EQ.

FUNKY MONKEY DANCE

(RADIO MIX) T-3:55
(CLUB MIX) T-7:32
(DUB MIX) T-6:53

(ALEX MARION, TERRY L. SCOTT, G.L.C. MIMS,
RAY L. RUFFIN, JR.)

A C M PRODUCTIONS • 4800 E. 177TH ST. • CLEVELAND, OHIO 44128 • 216-581-6416

NIGHT COMMUNICATION

E.P.-1




record city
records INC.
1301 DEER PARK AVE., NORTH BABYLON, NY 11703
(516) 242-0626
Gentle Rain Music
Walter J. Hunt
Enterprises, Inc.
ASCAP
TIME: 4:35
45 RPM
STEREO
VOCAL
RCR 12-500A
Executive Producer:
Walter J. Hunt
Produced By:
J. Badlotto
& Steve Camhi for:
Force II Productions
Programmed & Arranged
By: J. Badlotto
I WANT YOU
(J. Badlotto)
SHERRI
℗ © RECORD CITY RECORDS, INC.
Manufactured in U.S.A.

record city records INC.

1301 DEER PARK AVE., NORTH BABYLON, NY 11703

(516) 242-0626

STEREO
DUB 7" VOCAL
RCR 12-500B
Executive Producer:
Walter J. Hunt
Produced By:
J. Badlotto
& Steve Camhi for:
Force II Productions
Programmed & Arranged
By: J. Badlotto

Gentle Rain Music
Walter J. Hunt
Enterprises, Inc.
ASCAP
TIME: 5:35
45 RPM

I WANT YOU

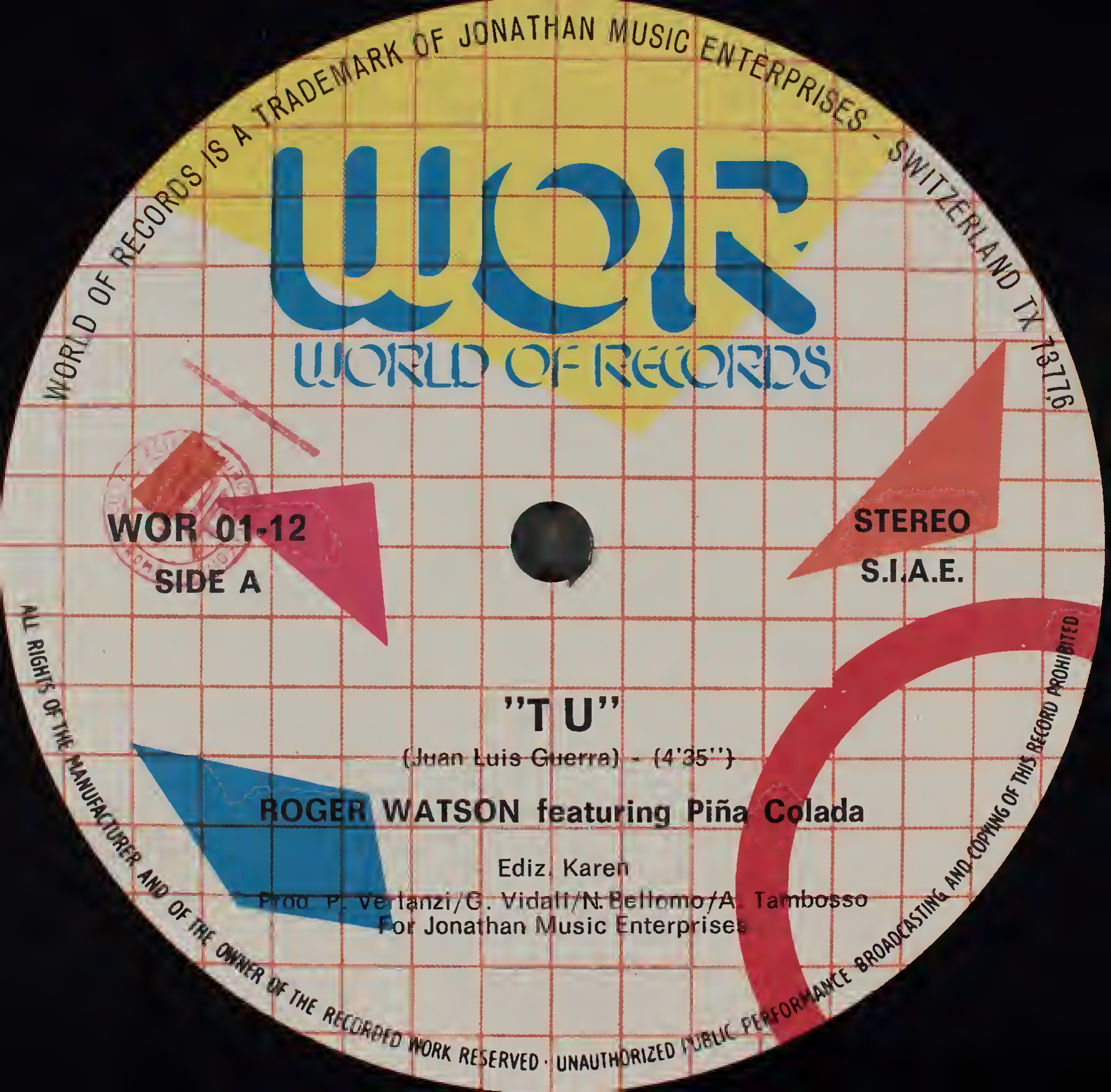
(J. Badlotto)

SHERRI

℗ © RECORD CITY RECORDS, INC.
Manufactured in U.S.A.


WIZION
RECORDS
STEREO
©1983-A
DudGor Music
(BMI)
45 RPM
Time: 3.10
OS-1801
CONSCIENCE OF MAN
Scott D. Kirby/Ben Brooks
OSKAR SCOTTI
Produced by Ben Brooks/Oskar Scotti
1800 N. Argyle # 406
Hollywood, CA. 90028

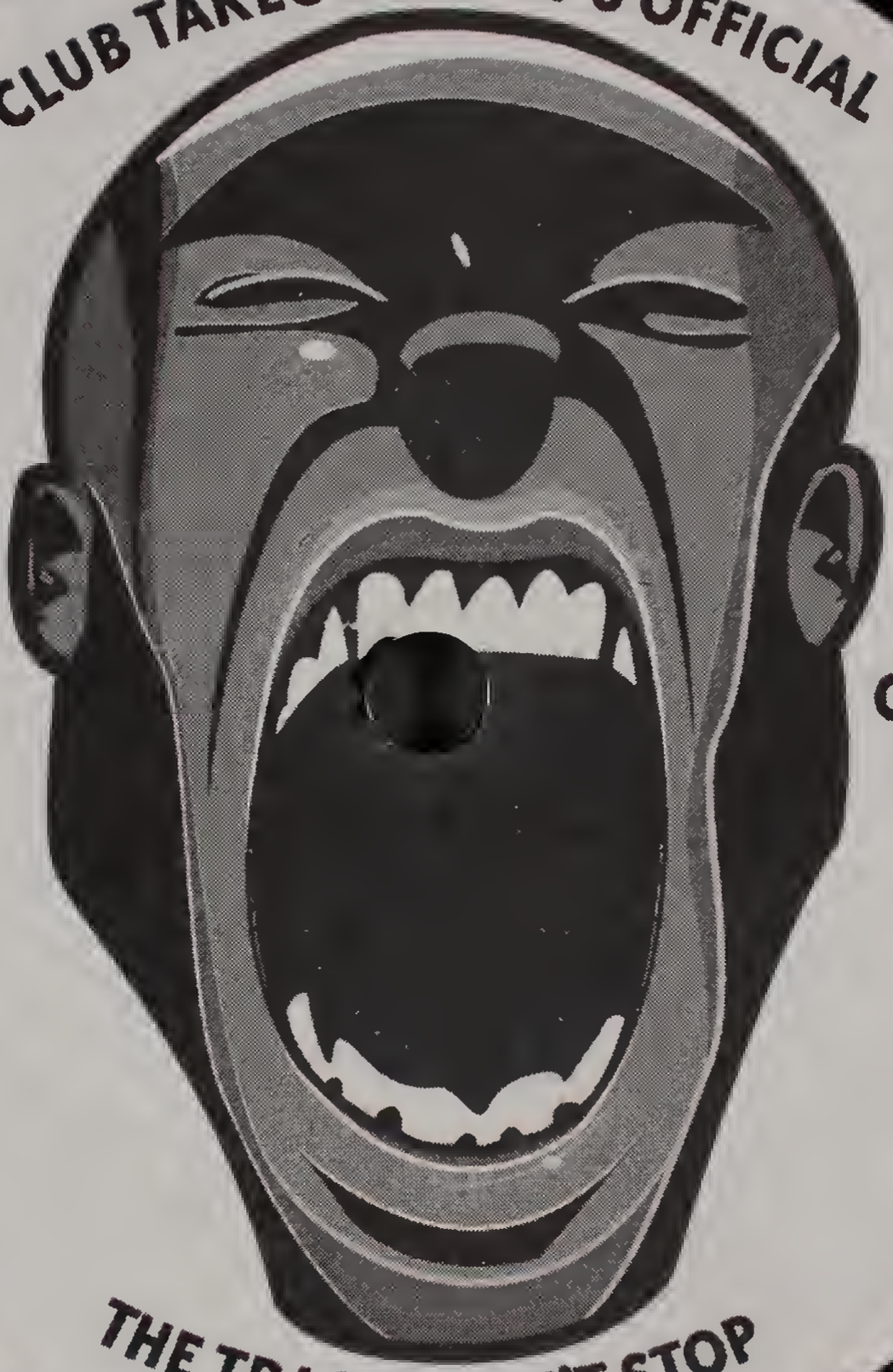

RECORDS
STEREO
© 1983 - B
Slam Music /
DudGor Music
(BMI)
45 RPM
Time: 4:13
05-1801
PARTY ANIMAL
Scott D. Kirby / Ben Brooks
OSKAR SCOTTI
Produced by Ben Brooks / Oskar Scotti
1800 N. Argyle # 406
Hollywood, CA. 90028


WORLD OF RECORDS IS A TRADEMARK OF JONATHAN MUSIC ENTERPRISES - SWITZERLAND TX 13776
WOR
WORLD OF RECORDS
WOR 01-12
SIDE A
STEREO
S.I.A.E.
"T U"
(Juan Luis Guerra) - (4'35")
ROGER WATSON featuring Piña Colada
Ediz. Karen
Prod. P. Verlanzi/G. Vidali/N. Bellomo/A. Tambosso
For Jonathan Music Enterprises
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WORLD OF RECORDS IS A TRADEMARK OF JONATHAN MUSIC ENTERPRISES - SWITZERLAND TX 13776
WOR
WORLD OF RECORDS
WOR 01-12
SIDE AA
STEREO
S.I.A.E.
BAILAR MI SALSA
(G. Vidali) - (4'53")
ROGER WATSON
Ediz. Jonathan Music Enterprises (SUISA)
Prod. J. Tedesco/P. Verlanzi/G. Vidali
For Jonathan Music Enterprises
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unruly RECORDS
presents:
DJ ROD LEE
THIS SIDE:
1. "BABY COME ON"
2. "LIL JOHN DUB"
3. "THE DU-WOP"
THAT SIDE:
1. "DIN THE REMIX"
2. "BACK THAT ASS UP" (RMX)
3. "DANCE A LITTLE BIT"
$13.99
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www.unrulyonline.com

CLUB TAKEOVER—IT'S OFFICIAL



UNRULY!

CLUBKINGS!

THE TRACKS DON'T STOP





J&N RECORDS

LEDESMA

LADO A

STEREO 33 1/3 RPM



1 Dimelo "Yoe"

Featuring: J. Peamsta - G. Nice (Cortesia de Cutting Records)

Productores: Roger Pauletta - Boogie Lou - L. Ledesma

Letras: L. Ledesma, J. Peamsta - G. Nice

© 1993 Ledesma Music (ASCAP)

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J&N RECORDS

LEDESMA

LADO B

STEREO 33 1/3 RPM



1 El Pata Pata

Productor: L. Ledesma • Dennis The Menace

Letra y Musica: Miriam Makeba

2 Dimelo "Yoe" (Techno)

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QUEEN VILLAGE

RECORDING STUDIOS

Side 1 SU 1

JAY SAMUEL

1. ME AND BOBBY McGEE
2. WINDMILLS OF YOUR MIND
3. YOUR SONG
4. MASH
5. CITY OF NEW ORLEANS

QUEEN VILLAGE

RECORDING STUDIOS

Side 2 SU 2

JAY SAMUEL

1. THIS IS MY LIFE
2. SUNNY
3. BABY DRIVER
4. BROTHER LOUIE
5. LET ME TRY AGAIN

TEST
PRESSING

TEST

PROMO

STUDIO RECORDS (3W)7088-6567
ENTER
OUT TO GO



SIDE ONE
K-384546-A
Moonglow II (BMI)
Broadway's Hero (BMI)
Mi-Pepsi-Dot (BMI)

Executive Producer:
Edward Kaliph Watson
Producers:
Jimmy Grant
Lorenzo Brown
TIME: 4:50
VOCAL

ANGEL, DIVINE

(Jimmy Grant, Lorenzo Brown)

Lorenzo

32 S. BANK ST., P.O. BOX 27663, PHILA., PA - A DIVISION OF KALIPH RECORDS



SIDE TWO
K-384546-B
Moonglow II (BMI)
Broadway's Hero (BMI)
Mi-Pepsi-Dot (BMI)

Executive Producer:
Edward Kaliph Watson
Producers:
Jimmy Grant
Lorenzo Brown
TIME: 3:38
VOCAL

DON'T DO IT

(Jimmy Grant)

Lorenzo

32 S. BANK ST., P.O. BOX 27663, PHILA., PA - A DIVISION OF KALIPH RECORDS

MAGNETIC RECORDS

SIDE 1
33 1/3 RPM
ARR. BY:
S. MANIGAULT,
S. ALSTON & V. MASON
MIXED BY:
STEPHEN JOHNSON

MR-325
MAGNETIC MUSIC CO.
BMI
TIME: 4:50

MOM & DAD
(S. ALSTON/A. HERNANDEZ)

STAN ALSTON

PRODUCED BY VAUGHN MASON
EXECUTIVE PRODUCERS: SHEILA & STAN ALSTON


MAGNETIC
RECORDS
SIDE 2
33 1/3 RPM
ARR. BY:
S. MANIGAULT,
S. ALSTON & V. MASON
MIXED BY:
STEPHEN JOHNSON
MR-325
MAGNETIC MUSIC CO.
BMI
WE'RE HOT!
(S. ALSTON/S. MANIGAULT)
(VOCAL - 5:04)
(INSTRUMENTAL - 4:20)
STAN ALSTON
PRODUCED BY VAUGHN MASON
EXECUTIVE PRODUCERS: SHEILA & STAN ALSTON

dj records™

VAN CARREKER

Mon. July 27, 87

Magic

dj 01307
33 1/3 rpm

side A
stereo
time: 4:32

BAD HABIT

(Single Version)
(van carreker)

produced by van carreker & jay sisto
executive producer: jay sisto
engineered by rick bieder
℗© 1987 sly publishing/BMI
℗ 1987 deny rich productions, inc.
41 jefferson ave.
roosevelt, n. y., 11575
(718) 634-8725

dj records™

VAN CARREKER

Spanky

dj 01307
33 1/3 rpm



side B
stereo
time: 7:54

BAD HABIT

(Extended Version)
(van carreker)

produced by van carreker & jay sisto
executive producer: jay sisto
engineered by rick bieder
℗© 1987 sly publishing/BMI
℗ 1987 deny rich productions, inc.
41 jefferson ave.
roosevelt, n. y., 11575
(718) 634-8725


EUROPADISK,LTD.
TEST PRESSING
TEST PRESSING
TEST PRESSING
TEST PRESSING
TEST PRESSING



LOVE IS ART

JOSEPH CACCAMISE

(Written and produced by Joseph J. Caccamise, Jr.)
(Except where indicated)

SIDE ONE

1. LOVE IS ART (3:25)
2. DO OR DIE (4:45)
3. THE SUNRISE SIDE OF SUNSET (3:44)
   (Caccamise/Berliner)
4. DON'T YOU DARE (3:18)

All Songs ℗/© Green Eyed Soul Pub. (A.S.C.A.P.)
JOSEPH J. CACCAMISE, JR. 1982

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JC-1052



LOVE IS ART

JOSEPH CACCAMISE

SIDE TWO

(Written and produced by Joseph J. Caccamise, Jr.)
(Except where indicated)

1. ROCK BOP (2:26)
2. I FEEL LOVE NOW (2:59)
3. TWO BECOMES ONE (4:02)
4. YOUR RHYTHM MOVES ME GOOD (3:35)
   (Caccamise/Berliner)
5. THE BOTTOM LINE (4:07)

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JOSEPH J. CACCAMISE, JR. 1982
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JC-1052

LONG 33⅓ PLAY

ERNESTO MANCINI
QUARTET

EM-1

SIDE 1

1. ARRIVEDERCI ROMA
2. VOLARE
3. CIAO CIAO BAMBINA
4. NEVER ON SUNDAY
5. QUANDO QUANDO
6. AL DI LA'
7. ANEMA E CORE
8. MALAFEMMENA
9. NON DIMENTICAR
10. PLEASE PLEASE ME

LONG 33⅓ PLAY

ERNESTO MANCINI
QUARTET

EM-2

SIDE 2

1. AMORE SCUSAMI
2. PISSI PISSI BAO BAO
3. LA NOVIA
4. ALLEY CAT
5. MORE
6. SAN FRANCISCO
7. CIUCCIARELLO
8. I WISH YOU LOVE
9. ABOARD THE OCEANIC (TO NASSAU)
10. TABU

BALL STATE
UNIVERSITY SINGERS
Don Neuen, Director
FIRST ANNUAL SPECTACULAR
1966

33⅓ LPM 112



High Fidelity
Side One

1. **ALEXANDER'S RAGTIME BAND** - Berlin - Simeone
2. **SUSIANNAH** - Randy Sparks - Solo: Jack Trussel
3. **MICHAEL ROW THE BOAT** - Arr. Haywood
4. **THEY CALLED THE WIND MARIA** - F. Lowe - Solo: Jack Trussel, Baritone; Piano, Barbara Briner; Bass, Paul Robinson; Drums, David Brown
5. **I'VE GOT TO WANDER** - John Cacavas
6. **DRINKIN' GOURD** - Arr. Noble - Neuen - Solo: Tim Noble
7. **HOUSE FULL OF LOVE** - Arr. Don Neuen

BALL STATE
UNIVERSITY SINGERS
Don Neuen, Director
FIRST ANNUAL SPECTACULAR
1966

33⅓ LPM 112



High Fidelity
Side Two

1. **NIGHT WINDS** - Tom Trelfa - Solo: Roger Oliver
2. **LIZZIE BORDON** - Arr: Huge - Neuen - Solo: Thom Huge
3. **PAISIR DA 'MOURE** - Arr. Don Neuen - Harps: Jay Miller - Martha Swift
4. **WAY DOWN YONDER IN NEW ORLEANS** - Arr. Aoes - Taylor
5. **JULIANNE** - Randy Sparks - Solos: Kent Banburn - Jack Trussel
6. **WHEN THE SAINTS GO MARCHIN' IN** - Arr. Huge - Robinson - Neuen

COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA

DEMONSTRATION
NOT FOR SALE

NICK LOWE AND HIS COWBOY OUTFIT

33⅓ RPM
STEREO
℗ 1985 CBS Inc



CAS 2171
XSM 174588
Time: 4:25

I KNEW THE BRIDE (WHEN SHE USE TO ROCK AND ROLL)

N Lowe-

Taken From The Columbia Lp:
"THE ROSE OF ENGLAND" FC 39958

Publisher· Rock Music Co. Ltd.
Anglo Rock Inc. (BMI)

Produced by Huey Lewis
Mixed by Bob Clearmountain

®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


ROULETTE
THE BEST OF
TOMMY JAMES AND THE SHONDELLS
SIDE A
SR-42040
(554-A)
1. BALL OF FIRE - 2:53
(Tommy James-Mike Vale-B. Sudano-W. Wilson-P. Nauman)
Big Seven Music Corp. BMI
2. CRYSTAL BLUE PERSUASION - 4:01
(Tommy James-Mike Vale-Ed Gray) Big Seven Music Corp. BMI
3. MONY, MONY - 2:52
(Tommy James-Ritchie Cordell-Bo Gentry-Bobby Bloom)
Big Seven Music Corp. BMI
4. (Baby, Baby) I CAN'T TAKE IT NO MORE - 2:17
(Tommy James-Ritchie Cordell) Big Seven Music Corp. BMI
5. HANKY PANKY - 2:59
(Jeff Barry-Ellie Greenwich) T.M. Music, Inc. BMI
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Div. of A.B.Z. Music Corp.
MANUFACTURED BY ROULETTE RECORDS, A DIVISION OF ABZ MUSIC CORP.


ROULETTE
THE BEST OF
TOMMY JAMES AND THE SHONDELLS
SIDE B
SR-42040
(554-B)
1. CRIMSON & CLOVER - 5:26
(Tommy James-Pete Lucia) Big Seven Music Corp. BMI
2. SWEET CHERRY WINE - 3:57
(Tommy James-Ritchie Grasso) Big Seven Music Corp. BMI
3. SUGAR ON SUNDAY - 3:19
(Tommy James-Mike Vale) Big Seven Music Corp. BMI
4. MIRAGE - 2:30
(Ritchie Cordell) Big Seven Music Corp. BMI
5. I THINK WE'RE ALONE NOW - 2:08
(Ritchie Cordell) Big Seven Music Corp. BMI
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Div. of A.B.Z. Music Corp.
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MEGAFORCE

WORLDWIDE

OVERKILL

MEGAFORCE WORLDWIDE

STEREO
33 1/3 RPM



PR 3009
A SIDE

ELIMINATION

LP VERSION/4:34

(Overkill) Blood and Iron Music/Zazmar Music, BMI
ST-PR-5771 I-SP
Executive Producers: Jon & Marsha Zazula
Produced by Terry Date and Overkill
From the Megaforce Worldwide/Atlantic LP 82045 -
"THE YEARS OF DECAY"
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ATLANTIC

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BEANTOWN

270 Harvard St.
Cambridge, MA 02139

1. DREAMING OF YOU
(Charley Justice Band)

Arranged & Produced by
Little Scotty &
Charley Justice Band
Mama Rose Music
ASCAP
℗ © 1986
W. McDaniels

W 8152-A
Executive Prod.
Wm. McDaniels

2. DO IT
(Charley Justice Band)

3. SHE PUT THE WHO DO
ON THE WHO DO MAN
(Little Scotty)

International Records

DISTRIBUTED BY BEANTOWN RECORDS, BOSTON, MA, (617) 661 0735

BEANTOWN

270 Harvard St.
Cambridge, MA 02139

1. PLAY THE BLUES FOR ME
(Little Scotty)

Arranged & Produced by
Little Scotty &
Charley Justice Band
Mama Rose Music
ASCAP
© ℗ 1986
W. McDaniels



W 8152-B
Executive Prod.
Wm. McDaniels

2. HOW MUCH LONGER MUST I HOLD ON
(Charley Justice Band)

3. DOWN HEARTED
(B.B Jones)

International Records

DISTRIBUTED BY BEANTOWN RECORDS, BOSTON, MA



WASHINGTON
HIT MAKERS

WHSC 104
Side A

33 1/3 RPM
Stereo

© ℗ 1990 Washington
Hit Makers Records Inc.

MISTER MAYOR! MISTER MAYOR!

SYKE & KK

Mister Mayor! Mister Mayor! Raw Mix (4:17)
Mister Mayor! Mister Mayor! T. V. Track (4:17)

Hit Makers Publishing (BMI)
SYDY Production & Batavia Music ASCAP
Produced by R. Reed & J. Avery Reed & Avery Production
Co Producers Jon "Lanny" Gordon &
Lisa Figueroa G & S Production

3707 Georgia Ave. N. W. Washington, D.C. 20010 (202) 291-0070



WHSC 104
Side B

33 1/3 RPM
Stereo

℗ © 1990 Washington
Hit Makers Records Inc.

MISTER MAYOR! MISTER MAYOR!

SYKE & KK

Mister Mayor! Mister Mayor! Commercial (4:17)
Mister Mayor! Mister Mayor! Instrumental (4:15)

Hit Makers Publishing (BMI)
SYDY Production & Batavia Music ASCAP
Produced by R. Reed & J. Avery Reed & Avery Production
Co Producers Jon "Lanny" Gordon &
Lisa Figueroa G & S Production

3707 Georgia Ave. N. W. Washington, D.C. 20010 (202) 291-0070

Matthew Pop
AVALANCHE

A

1. new way home
2. wine & cocaine
3. bye bye love
4. half-hearted suicide
5. waiting for autumn
6. last year's monday
7. mediocre magician

Matthew Pop
AVALANCHE

B

8. secrets
9. drop the highline
10. words
11. the drinking shrink
12. say anything
13. a final farewell...

And Then

LANDSLIDE

And Then

featuring TOM CARABBA

STRAYLIGHT RECORDS
212 E.26th St #1B
N.Y. N.Y. 10010
(212) 725-2858



SIDE A
SR 008

45 RPM
STEREO

THIS SIDE

LANDSLIDE (The Radio Edit)

WHY CAN'T I (The Only Mix)

THAT SIDE

LANDSLIDE (The Dance Mix/126BPM)

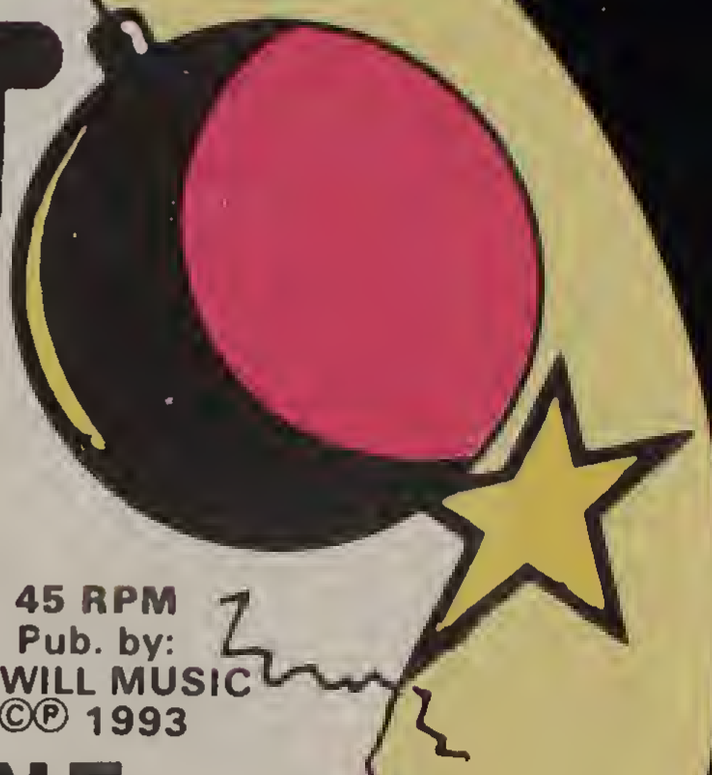
Produced by STEVE MERCER & MARK STYLES
All tracks p.& c.1988 Steve Mercer ASCAP
ENEMY ACTION Publishing ASCAP




gzpz
AN EXTENSION OF RAS RECORDS
DAVID M
GZPZ 12002
STEREO
SIDE A
33 1/3 RPM
©GZPZ
℗TAFARI
CUT THE RUG
Extended Version
6:29
CUT THE RUG
Vocal
4:05
Written by David McMurray
MANUFACTURED AND DISTRIBUTED BY: gzpz/RAS RECORDS P.O. BOX 40804 / WASHINGTON, D.C. 20016


gzpz
AN EXTENSION OF RAS RECORDS
DAVID M
GZPZ 12002
STEREO
SIDE B
33 1/3 RPM
© GZPZ
℗ TAFARI
CUT THE RUG
Instrumental Dub Version
6:38
CUT THE RUG
Vocal Dub Version
6:17
Written by David McMurray
MANUFACTURED AND DISTRIBUTED BY: gzpz/RAS RECORDS P.O. BOX 40804 / WASHINGTON, D.C. 20016

HEAVY BEAT



SIDE ONE
HBR 077—A
Produced by:
WILLIE LINDO
Dist. by:
HEAVY BEAT RECORDS
Ph. (305)625-4941
Fax (305)624-8372

45 RPM
Pub. by:
HYWILL MUSIC
℗ 1993

HURRICANE
(R. BAILEY)

HONORABLE APACHE

1. RADIO MIX
2. HEAVY BEAT MIX

Recorded & Mix At
HEAVY BEAT STUDIO
Remix Eng. BUNNY TOM TOM

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HEAVY BEAT



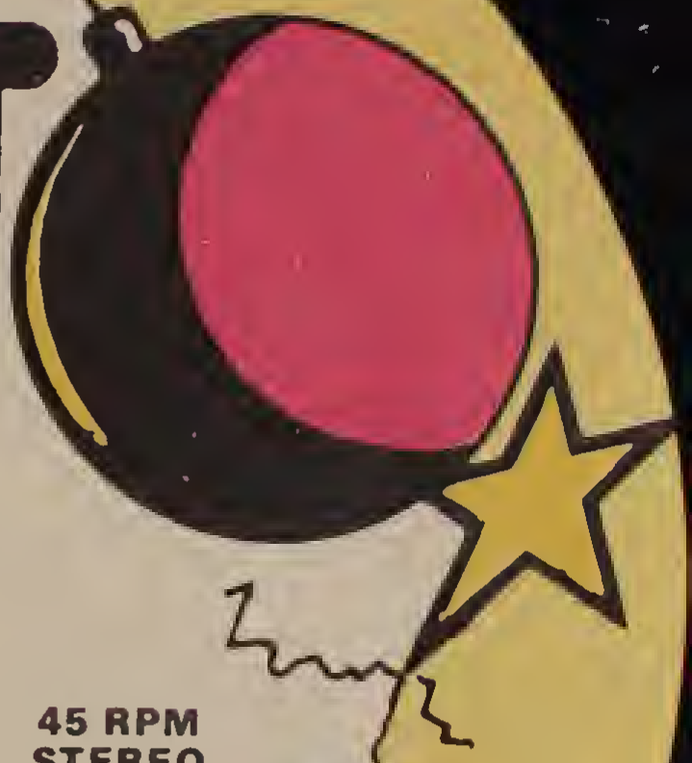
SIDE TWO
HBR 077—B
Produced by:
WILLIE LINDO
Dist. by:
HEAVY BEAT RECORDS
Ph. (305)625-4941
Fax (305)624-8372

45 RPM
Pub. by:
HYWILL MUSIC
℗ 1993

VERSION
Computer Paul

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HEAVY BEAT



SIDE ONE
HBR—074 A
℗ 1993
Prod. by:
WILLIE LINDO
Pub. by:
HYWILL MUSIC
Dist. by:
HEAVY BEAT
Ph. (305)625-4941
Fax (305)624-8372

45 RPM
STEREO

MAKE YOUR MOVE
(W. LINDO)

SHIRLEY McCLEAN

Recorded and Mixed at
HEAVY BEAT STUDIO

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HEAVY BEAT



SIDE TWO
HBR—073 B
℗ 1993
Prod. by:
WILLIE LINDO
Pub. by:
HYWILL MUSIC
Dist. by:
HEAVY BEAT
Ph. (305)625-4941
Fax (305)624-8372

45 RPM
STEREO

MAKE YU DUB
(W. LINDO)

COMPUTER PAUL

Recorded and Mixed at
HEAVY BEAT STUDIO

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HEAVY BEAT



SIDE ONE
HBR—075A
Marketed & Dist. by:
HEAVY BEAT RECORDS
Tel. (305)625-4941
Fax: (305)624-8372

45 RPM
Produced by:
COMPUTER PAUL
Exec. Pro. B.D.F.

TURN YOUR LOVE AROUND
(GRADON, KUKATHER, CHAMPLIN)

MASSIVE CREW

Recorded & Mixed At HEAVY BEAT STUDIO
Engineer BUNNY TOM TOM

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HEAVY BEAT



SIDE TWO
HBR—075B
Marketed & Dist. by:
HEAVY BEAT RECORDS
Tel. (305)625-4941
Fax: (305)624-8372

45 RPM
Produced by:
COMPUTER PAUL
Exec. Pro. B.D.F.

VERSION
Computer Paul

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HEAVY BEAT



SIDE ONE
HBR 078—A
Dist. by:
HEAVY BEAT RECORDS
Ph. (305)625-4941
Fax (305)624-8372

45 RPM
Produced by
WILLIE LINDO
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LOVE AND DEVOTION
(J. RILEY)

JIMMY RILEY

Recorded & Mix At
HEAVY BEAT STUDIO
Remix Eng. BUNNY TOM TOM

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HEAVY BEAT



SIDE TWO
HBR 078—B
Dist. by:
HEAVY BEAT RECORDS
Ph. (305)625-4941
Fax (305)624-8372

45 RPM
Produced by
WILLIE LINDO
℗ ℗ 1993

VERSION
Computer Paul

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HEAVY BEAT



HBR065-A

Marketed & Distributed by:
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Tel: (305)625-4941
Fax: (305)624-8372

©℗1992
Pub.by HYWILL MUSIC/ASCAP
Produced by DAVE BAILEY

FRIENEMY

(D. Bailey)

DAVE BAILEY

1. RADIO MIX
2. DANCEHALL MIX
3. INSTRUMENTAL

Recorded & Mixed at Heavy Beat Studio
Remix Engineer BUNNY TOM TOM

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HEAVY BEAT



HBR065-B

Marketed & Distributed by:
HEAVYBEAT RECORDS
Tel: (305)625-4941
Fax: (305)624-8372

℗©1992
Pub.by HYWILL MUSIC/ASCAP
Produced by DAVE BAILEY

WORLD CRISIS

(D. Bailey

DAVE BAILEY

1. RADIO MIX
2. INSTRUMENTAL

Recorded & Mixed at Heavy Beat Studio
Remix Engineer BUNNY TOM TOM

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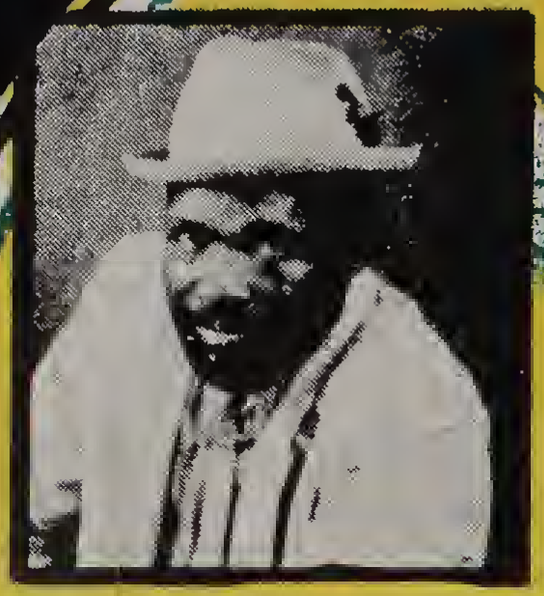

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CHANNEL ONE RECORDS
Distributed and Manufactured by
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Ph. (718) 361-9653
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VICTIM OF SOCIETY
(Sugar Minott) JJ 243A
SUGAR MINOTT

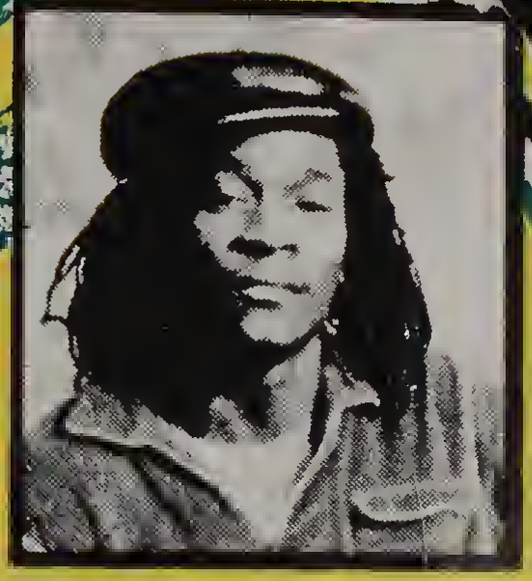

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ONE
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Kingston 13, Jamaica, W.I.
Ph. 1-809-92-38792
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Is Prohibited


SIDE A
Rec. at H.C.F.
Jah Life
Produced by: Hyman Wright
JL 032
Prod. by:
Hyman Wright
& Percy Chin
SUPER STAR MIX
(C. Livingston, L. Smart, S. Dread, M. Prophet,
S. Success & H. Wright)
CARLTON LIVINGSTON
LEROY SMART
SAMMY DREAD
MICHAEL PROPHET
SCION SASHAY SUCCESS
UNAUTHORIZED COPYING IS PROHIBITED
O. NANCO 81


Jah Life
SIDE B
Rec. at H.C.F
Produced by: Hyman Wright
JL 032
JL 032
ONE FOR THE MONEY
(Leroy Smart & H. Wright)
LEROY SMART
Prod. by: Hyman Wright & Perey Chin
Rec. at H.C. & F.
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O. NANCO 81

SATTA ROCK





PRODUCE BY
W. RATTIGAN
A. WALDRON

652 0745
SB 002
SIDE A

45 R.P.M.

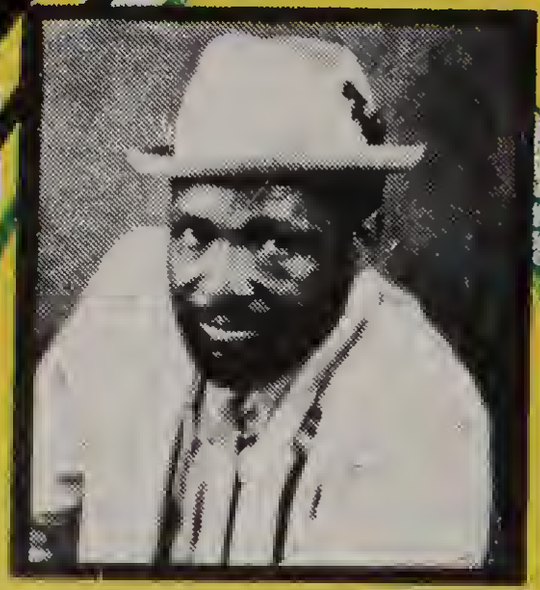
DANCE HAVE FE CORK

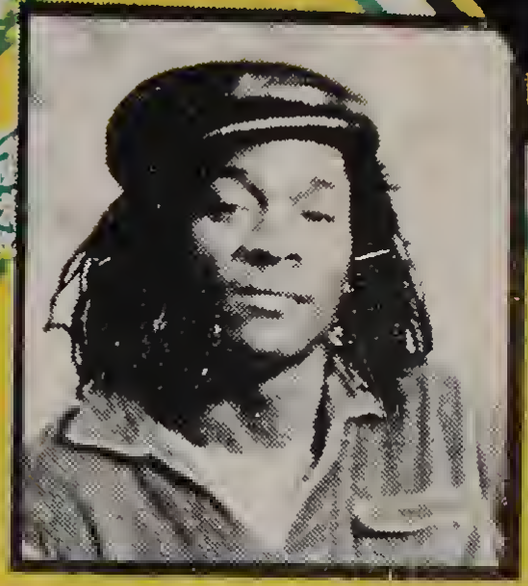
(A. Waldron)

THE LONE RANGER

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SATTA ROCK





PRODUCE BY
W. RATTIGAN
A. WALDRON

652 0745
SB 002
SIDE AA

45 R.P.M.

FEEL THE VIBES

(C. LIVINGSTON)

CARLTON LIVINGSTON

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DON-ONE
Executive Producer:
SONIA MOODIE
Arranged by Computer Paul,
Fazell, Don Moodie
SIDE A
D.O.-0016
STRANGER IN LOVE
SUGAR MINOTT
SOUND RECORDING CO
826-1301
Recorded at Don-On Sound Recording Studio
2293 Bedford Avenue
Brooklyn, N.Y. 11226
(718) 826-1301


DON-ONE
Executive Producer:
SONIA MOODIE
Arranged by Computer Paul,
Fazell, Don Moodie
SIDE B
D.O.-0016
VERSION
SOUND RECORDING CO
826-1301
DON ONE CREW
Recorded at Don-One Sound Recording Studio
2293 Bedford Avenue
Brooklyn, N.Y. 11225
(718) 826-1301


Witty
45 RPM
WITTY
(212) 379-5065
MM 020
Produced by
Jack Scorpio
Distributed by:
MUSIC MASTER
833 UTICA AVENUE
BROOKLYN, N.Y.
(212) 342-3569
SIDE A
JAH BE GOOD TO ME
SUGAR MINOTT
Violations of Applicable Laws


Witty
WITTY
Tel:
(212) 379-5085
MM 020
Produced by
Jack Scorpio
45 RPM
Distributed by:
MUSIC MASTER
833 UTICA AVENUE
BROOKLYN, N.Y.
(212) 342-3569
SIDE B
Jah be good to me
VERSION
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FARON YOUNG

CAYWOOD MUSIC
℗ 1981 Caywood Music
A Prestige Product

A.G. #8134
Side 1

1. I'll Be There
(R. Price/R. Gabbard) E. T. Music BMI 2:51

2. I Fall To Pieces
(H. Cochran/Willie Nelson) Tree Pub. BMI 2:41

3. Once A Day
(B. Anderson) Tree Pub. Co. BMI 2:20

4. Hello Walls
(W. Nelson) Tree Pub. Co. BMI 2:10

5. Hello Out There
(C. Belew/K. Westbury) Cedarwood Pub. Co. BMI 2:20

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FARON YOUNG

CAYWOOD MUSIC
℗ 1981 Caywood Music
A Prestige Product

A.G. #8134
Side 2



1. Are You Sincere
(W. Walker) Cedarwood BMI 2:40
2. Keeper Of My Heart
(B. Peters) S. Singleton Music BMI 2:33
3. Sawmill
(M. Tillis) Cedarwood Pub. Co. BMI 1:55
4. Face To The Wall
(B. Anderson) Moss Rose BMI 1:55
5. Going Steady
(F. Young) Moss Rose BMI 1:30

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ENJOY

RECORDS

Bobby Robinson
Sweet Soul Music
BMI
Time - 5:34

ER - 6024. - A
© ℗ 1982
33 1/3 RPM
VOCAL

IT'S MAGIC

D. Barksdale, T. Dones, M. Clee
P. Graham
Original Music by Pumpkin & Friends
For Bobby Robinson Sweet Soul Music
Produced by Bobby Robinson

Enjoy Records P. O. Box 1192-N.Y.C. 10027

ENJOY

RECORDS

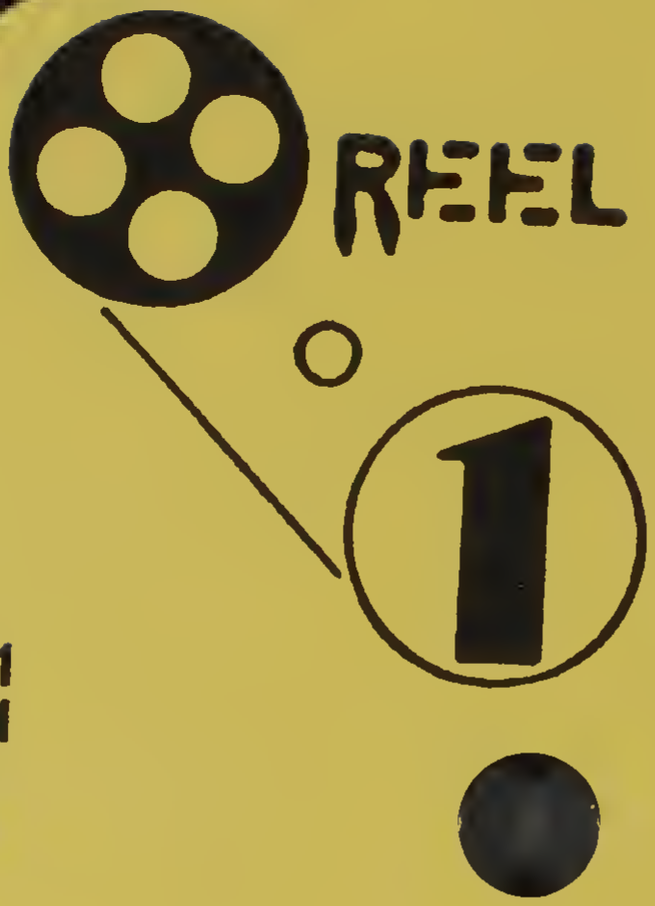
Bobby Robinson
Sweet Soul Music
BMI
Time: 5:42

ER - 6024 - B
© ℗ 1982
33 1/3 RPM
INSTRUMENTAL

IT'S MAGIC

Original Music by Pumpkin & Friends
For Bobby Robinson Sweet Soul Music
Produced by Bobby Robinson

Enjoy Records P. O. Box 1192-N.Y.C. 10027



SIDE A
INTRO: :31
TIME: 5:21
CS-20031
33⅓ RPM

Produced by
AMERICAN MUSIC ERRANDS
℗ 1990 HI-BI Pub. Co.
© Villaire Music
ASCAP

VILLAIRE

"Shadows"

(P., R. and F. Hilaire)

Engineers:
Ed Reed and Brad Lowry

REEL-1-RECORDS P.O.Box 5457 N.Y.,N.Y. 10185-0044



SIDE AA
INTRO: :18
TIME: 5:28
CS-20031
33⅓ RPM

Produced by
AMERICAN MUSIC ERRANDS
℗ 1990 HI-BI Pub. Co.
© Villaire Music
ASCAP

VILLAIRE

"Deep Within"

(P., R., F. Hilaire and G. De La Hoz)

Engineers:
Dan Richards and Brad Lowry

REEL-1-RECORDS P.O.Box 5457 N.Y.,N.Y. 10185-0044


SINE WAVE
RECORDS
SW-001
SIDE 1
OP-AMP Music (BMI)
Engineered & Mixed by
M.J. Dunn/L.E. Pickens Jr.
33⅓ RPM
Produced by
M.J. Dunn/L.E. Pickens Jr.
for SINE WAVE Productions
℗ 1988
SINE WAVE Records
"ALL I WANNA DO IS DANCE"
(M.J. Dunn)
EXTENDED VERSION
HOT MIX (8:20)
HYBRID
ALL RIGHTS RESERVED © 1988
MANUFACTURED BY SINE WAVE RECORDS, 1630 NEIL ARMSTRONG ST., SUITE 216, MONTEBELLO, CA 90640, (213) 727-0445


SINE WAVE
RECORDS
SW-001
SIDE 2
OP-AMP Music (BMI)
Engineered & Mixed by
M.J. Dunn/L.E. Pickens Jr.
33⅓ RPM
Produced by
M.J. Dunn/L.E. Pickens Jr.
for SINE WAVE Productions
℗ 1988
SINE WAVE Records
"ALL I WANNA DO IS DANCE"
(M.J. Dunn)
1. RADIO MIX (4:24)
2. BONUS BEATS (3:12)
HYBRID
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MANUFACTURED BY SINE WAVE RECORDS, 1630 NEIL ARMSTRONG ST., SUITE 216, MONTEBELLO, CA 90640, (213) 727-0445


A TRIBE CALLED QUEST
Award Tour
A TRIBE CALLED QUEST
JIVE
℗ & © 1993
Zomba Recording Corporation
01241-42186-1

A TRIBE CALLED QUEST

Side A:

Award Tour

1. LP Version 3:27
2. Radio Version 3:27

Side B:

1. Award Tour (Instrumental) 3:25
2. The Chase, Part II*

Award Tour

℗ & © 1993 Zomba RecordingCorporation

JIVE®

01241-42186-1

GoldRae
RECORDS





PRODUCED & PERFORMED
BY GOLDIE & TRACEY FOR
NEW ERA PRODUCTIONS

SIDE A ★ 1041-003
IN LOVING MEMORY
TRACEY LYNN CLARKE

1. INTRO
2. DON'T LET ANYONE BRING YOU DOWN 2:40
(Tiperton Rudolph) BMI
3. INTRO
4. AIN'T NOTHIN' LIKE THE REAL THING 3:22
(Ashford and Simpson) ASCAP
IORETTE MUSIC PUB.

℗ ℗ 1041 ... ★ ... 1041-003 ★ 1041-003

GoldRae
RECORDS





PRODUCED WRITTEN
ARRANGED & PERFORMED
BY GOLDEE & TRACEE FOR
NEW ERA PRODUCTIONS

SIDE B • 100-003
MINUTE MUSIC
PUBLISHING ASCAP
5:35

1 GOLDEE AND TRACEE

2. DRUNK DRIVING

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BEE PEE Records

EXECUTIVE PRODUCER:
ROBERT HILL
PRODUCED BY:
EARL SWINDELL &
BERNARD THOMAS

BP 253A
ABKCO MUSIC
TIME: 5:43
ARRANGED BY:
EARL SWINDELL

" A CHANGE IS GONNA COME"

(Sam Cooke)

THIRD WORLD EARL

(EARL SWINDELL)

"THIS RECORD IS DEDICATED TO THE WORLD."
THANKS TO GOD AND SANCHEZ HARLEY
℗ 1985 EARL RECORDS, A PRODUCT OF
BEE PEE RECORDS
2090 7th AVENUE
NY., NY. 10027
(212)316-5900

BEE PEE
Records

EXECUTIVE PRODUCER:
ROBERT HILL
PRODUCED BY:
EARL SWINDELL &
BERNARD THOMAS

BP 253B
BETTER WORLD
BMI
ARRANGED BY:
EARL SWINDELL

"JESUS IS ON HIS WAY" 4:45
(Earl Swindell)
INSTRUMENTAL

"WITH MY HEAD TO THE SKY" 4:39
(Earl Swindell)

THIRD WORLD EARL
(EARL SWINDELL)

THANKS TO GOD AND SANCHEZ HARLEY
℗1985 EARL RECORDS, A PRODUCT OF
BEE PEE RECORDS
2090 7th AVENUE
NY.,NY. 10027
(212)316-5900

John John

Records

VPRD5429 A

(C)(P)1994

Prod. by JOHN JOHN

Marketed & Distributed by
V.P. RECORDS U.S.A.
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JAMAICA, N.Y. 11435
TEL: (718) 291-7058
FAX: (718) 658-3573
In Florida
5893 S.W. 21st. STREET,
W. HOLLYWOOD, FL. 33023
TEL: (305) 966-4744,
FAX: (305) 966-8766



MNGLE

(CCampbell)

TERROR FABULOUS

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John John

Records

VPRD5429 AA

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VP RECORDS

Prod. by JOHN JOHN

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TEL: (305) 966-4744,
FAX: (305) 966-8766



GUNGA LEE

(L. Brown)

LOUIE CULTURE

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D.A.S.

Prod by
FISH BROWN
Rec. at RUFF CUTT
by FISH BROWN
Mix.by
GRAVEL "T"
Pub.by
WESTBURY MUSIC
for F.B.F MUSIC
Dist by
JET STAR

A

SIDE
45RPM

DAS 001

LONELYNESS

MICHAEL PROPHET & RICKY TUFFY

Musicians FISH & JAZWAD

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D.A.S.

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Mix.by
GRAVEL "T"
Pub.by
WESTBURY MUSIC
for F.B.F MUSIC
Dist by
JET STAR

B

SIDE
45RPM

DAS 001

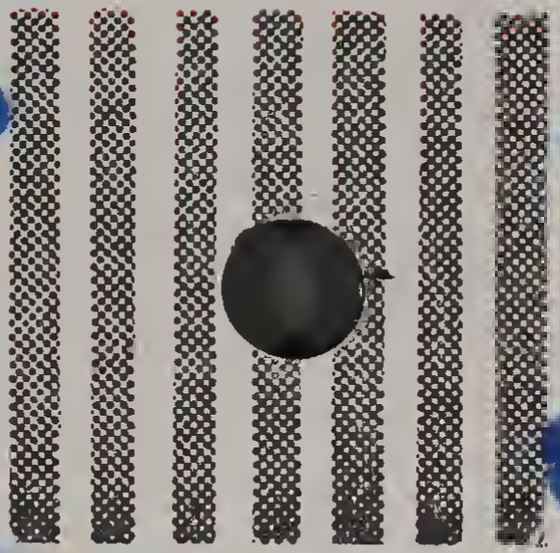
ADDIS ABABBA RIDDIM

Musicians FISH & JAZWAD

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REDMAN

SUPER POWER



Produced by
Hugh Redman James
Musician:- Steele/Clevie/Danr

Marketed & Dist. by
V.P. RECORDS
170-21 Jamaica Ave.
Queens, N.Y. 11432
(718) 291-7058

(C) (P) 1990

VPRED-146-A

OLD AGE
(H. Irie)

HENKEL IRIE

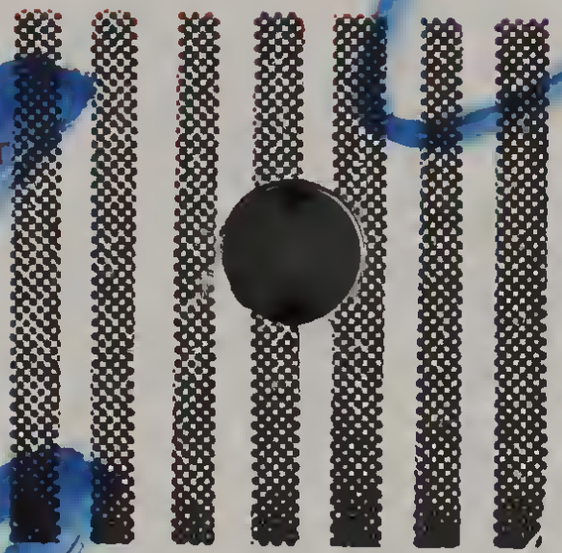
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REDMAN

SUPER POWER

Produced by
Hurby Redman James
Musician: Steele/Clevie/Danny

Marketed & Dist. by
V.P. RECORDS
170-21 Jamaica Ave.
Queens, N.Y. 11432
(718) 291-7058



(C) (P) 1990

VPRED-146-AA

GOD BLESS YOUTH

(May)

FLOURGON

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STONE LOVE

VP RECORDS

0 54645 54031 5

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IN FLORIDA.
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W.HOLLYWOOD, FL.33023
TEL.:(305)966-4744

(C)(P)1994
Produced By
STONE LOVE
VPRD-5403-A

FATHER SHALL APPEAR

MERCILESS

Mastered At VP. Records
By Paul Shields

STONE LOVE

VP. RECORDS

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IN FLORIDA.
5893 S.W.21st STREET.
W.HOLLYWOOD, FL.33023
TEL.:(305)966-4744

(C)(P)1994
Produced By
STONE LOVE
VPRD-5403-AA

THE GLUE

SAMPLE

Mastered At VP. Records
By Paul Shields



SIDE A - 45 R.P.M.

Produced by: ACKJA
Rhythm Sidney Mills & ACKJA
Arranged by ACKJA Crews
& King Future

Dist. by ACKJA &
KING FUTURE

(718) 469–2457
(718) 366–8337
(809) 995–4710

MAMA AFRICA

HOSANNA

(Children Hospital)

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SIDE B - 45 R.P.M.

Produced by: ACKJA
Rhythm Sidney Mills & ACKJA
Arranged by ACKJA Crews
& King Future

Dist. by ACKJA &
KING FUTURE
(718) 469–2457
(718) 366–8337
(809) 995–4710

VERSION

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TOP RANK

VP RECORDS

0 54645 55071 0

Produced by:
E.J. Robinson
For: TOP RANK
Records Ltd.
VPRD-5507-A



Distributed By
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JAMAICA, N.Y.11435.
(718) 291-7058
Also.
VP. OF FLORIDA.
5893 S.W.21st.STREET.
W. HOLLYWOOD,
FL. 33023.
(305) 966-4744

FIGHT BACK

(G.Smith & R. Stephens)

Garnett Silk & Richie Stephens

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TOP RANK

VP RECORDS

Produced by:
E.J. Robinson
For: TOP RANK
Records Ltd.

VPRD-5507-AA

Distributed By
VP. RECORDS DIST.
89-05 138 STREET.
JAMAICA, N.Y.11435.
(718) 291-7058
Also.
VP. OF FLORIDA.
5893 S.W.21st.STREET.
W. HOLLYWOOD,
FL. 33023.
(305) 966-4744

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NEVER FLIP UP

(E. Robinson)

Ed Robinson

kpm

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SPEED 33-⅓

SIDE 1

KPM 1245A

ARCHIVE SERIES

LIGHT ATMOSPHERES

1. Non Stop (J. Malcolm) 2.59 2. Saturday's Game (L. Stevens) 1.26
3. Highly Strung (G. French) 2.16 4. Horses For Courses 1.09
5. American Ball Game (R. Hanmer) 2.04 6. Jet Race (J. Beaver) 2.27
7. Screw On The Loose (T. Lowry) 1.00 8. Trafficscape (E. Winstone) 1.29
9. Happy Holiday (A. Spurgin) 1.23 10. The Gold Express (J. Beaver) 2.15 11. Fully Fashioned (G. French) 1.35 12. English Tea Rooms (J. Hawksworth) 2.57

kpm

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SPEED 33-⅓

SIDE 2



KPM 1245B

ARCHIVE SERIES (Vol 1)

LIGHT ATMOSPHERES

1. Shopping Street (K. Palmer) 1.07 2. Holiday Playtime (K. Palmer) 1.13 3. Hackney Carriage (K. Palmer) 1 54 4. Workaday World (J. Beaver) 1.16 5. Horse And Hound (D. Thorne) 1 12 6. Happy-Go-Lively (L. Johnson) 1 56 7. Hollywood Holiday (F. Samuels) 1 42 8. Pink Fizz (A. Marland) 2.45 9. Romantic Evening (G. Hughes) 2.08 10. Heads Of State (F. Bayco) 2.37 11. Big Tom Cat (C. Blackwell) 2.27 12. Break-Thru (G. Mills) 1.58



Incubi and Succubi

DTE-01A

33 RPM

Side 1

1. The New War 10:09
2. The Murder Game 9:57

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Made in the EU

Doug The Eagle

Incubi and Succubi

DTE-01B

33 RPM

Side 2

1. Born With Wings 7:48
2. A Fae Story 6:30
3. The Age of Daryil 8:37

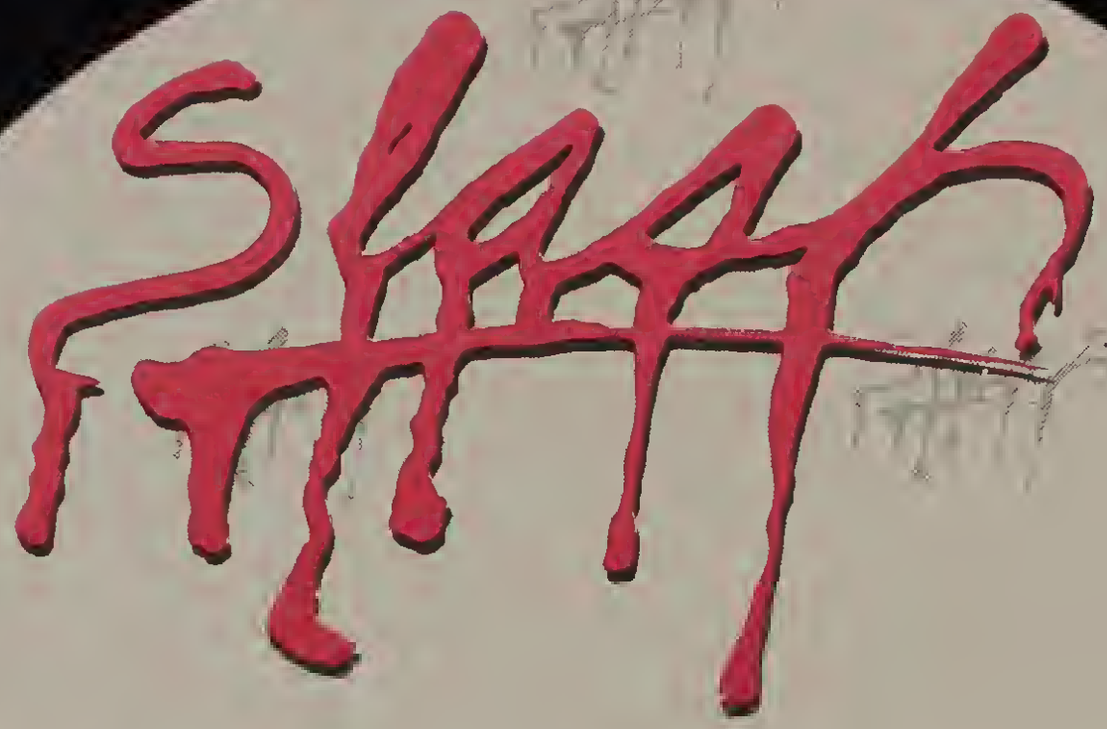
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mercury
DEXYS MIDNIGHT RUNNERS
45 RPM
MDS 4021
AS
SIDE A
STEREO
Intl. #6400 722
COME ON EILEEN — 4:12
(K. Rowland/J. Paterson/K. Adams)
Directed by Clive Langer and Alan Winstanley
From album SRM-1-4069 'TOO-RYE-AY'
Colgems-EMI Music, Inc. (ASCAP)
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53
mercury
DEXYS MIDNIGHT RUNNERS
45 RPM
MDS 4021
BS
SIDE B
STEREO
Intl. #6400 722
TT: 7:35
1. THE SOUND OF PHILADELPHIA (T.S.O.P.)
(K. Gamble/L. A. Huff)
Mighty Three Music (BMI)
2. LET'S MAKE THIS PRECIOUS*
(K. Rowland./J. Paterson)
Directed by Clive Langer, Alan Winstanley
and Kevin Rowland
*From album SRM-1-4069 'TOO-RYE-AY'
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Slash™
PRO-A-2720
PROMOTIONAL COPY.
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Side 1
33 1/3 RPM
THE DEL FUEGOS
PRODUCED BY MITCHELL FROOM
From the Del Fuegos album STAND UP,
on Warner Bros. Records (1-25540)
NAME NAMES 3:21
(Dan Zanes)
Of The Fire/Big Thrilling Music ASCAP
℗ 1987 Slash Records for the U.S.
Distributed by Warner Bros. Records Inc. 3300 Warner Blvd., Burbank, Calif. 91510



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Side 2
33 1/3 RPM

THE DEL FUEGOS

PRODUCED BY MITCHELL FROOM

From the Del Fuegos album STAND UP,
on Warner Bros. Records (1-25540)

NAME NAMES 3:21
(Dan Zanes)

Of The Fire/Big Thrilling Music ASCAP

℗ 1987 Slash Records for the U.S.

Distributed by Warner Bros. Records Inc. 3300 Warner Blvd., Burbank, Calif. 91510



FROM THE INSIDE/ALICE COOPER

PRODUCED BY DAVID FOSTER FOR
Foster Frees Music Inc.

BSK 3263
(RE-1)

1

1. FROM THE INSIDE • 3:55 (Alice Cooper, Bernie Taupin, Dick Wagner, David Foster) Ezra Music-BMI/Jodrell Music Inc.-ASCAP/ Candlewood Mountain Music Corp./Foster Frees Music Inc.-BMI
2. WISH I WERE BORN IN BEVERLY HILLS • 3:35 (Alice Cooper, Bernie Taupin, Dick Wagner)
3. THE QUIET ROOM • 3:53 (Alice Cooper, Bernie Taupin, Dick Wagner)
4. NURSE ROZETTA • 4:17 (Alice Cooper, Bernie Taupin, David Foster, Steve Lukather) Ezra Music-BMI/Jodrell Music Inc.-ASCAP/ Foster Frees Music Inc.-BMI/Rehtakul Veets Music-ASCAP
5. MILLIE AND BILLIE • 4:13 (Alice Cooper, Bernie Taupin, Bruce Roberts) Ezra Music Inc.-BMI/ Jodrell Music Inc.-ASCAP/Fedora Music Inc.-BMI

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RECORDS
FROM THE INSIDE/ALICE COOPER
PRODUCED BY DAVID FOSTER FOR
Foster Frees Music Inc.
BSK 3263
2
1. SERIOUS • 2:44 (Alice Cooper, Bernie Taupin, David Foster, Steve Lukather) Ezra Music Inc.-BMI/Jodrell Music Inc.-ASCAP/ Foster Frees Music Inc.-BMI/Rehtakul Veets Music-ASCAP
2. HOW YOU GONNA SEE ME NOW • 3:57 (Alice Cooper, Bernie Taupin, Dick Wagner)
3. FOR VERONICA'S SAKE • 3:38 (Alice Cooper, Bernie Taupin, Dick Wagner)
4. JACKKNIFE JOHNNY • 3:46 (Alice Cooper, Bernie Taupin, Dick Wagner)
5. INMATES (WE'RE ALL CRAZY) • 5:05 (Alice Cooper, Bernie Taupin, Dick Wagner)
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Shoesongs ASCAP
Admin. worldwide
by Bug Music
Intro :27
Time 4:10
Close Fade
℗ 1982 Elektra/
Asylum Records
for the United
States and WEA
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for the world
outside of the
United States.

33 1/3 RPM
0-67986-A
(SP)
STEREO
PRODUCED
BY SHOES

SHOES
MAYDAY
(Jeff Murphy)

From the album "Boomerang"

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Shoesongs ASCAP
Admin. worldwide
by Bug Music
Intro :05
Time 2:15
Close Fade
℗ 1982 Elektra/
Asylum Records
for the United
States and WEA
International Inc.
for the world
outside of the
United States.

33 1/3 RPM
0-67986-B
(SP)
STEREO
PRODUCED BY SHOES

SHOES
IN HER SHADOW
(John Murphy)

From the album "Boomerang"

Mfg by Elektra/Asylum/Nonesuch Records 962 N La Cienega Blvd Los Angeles Calif 90069 A Division of Warner Communications, Inc


COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA
DEMONSTRATION
NOT FOR SALE
NICK LOWE
33⅓ RPM
STEREO
℗ 1984 CBS Inc.
AS 1876
XSM 171765
Time: 2:54
HALF A BOY AND HALF A MAN
-N. Lowe-
Taken From The Columbia Lp: "NICK LOWE AND HIS COWBOY OUTFIT" FC 39371
Publisher: Plangent Visions Music, Inc (ASCAP)
PRODUCED BY NICK LOWE with Colin Fairley and Paul Bass
®"COLUMBIA" MARCAS REG. PRINTED IN U.S.A.


COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA
DEMONSTRATION
NOT FOR SALE
NICK LOWE
33⅓ RPM
STEREO
℗ 1984 CBS Inc.
AS 1876
XSM 171766
Time: 2:48
AWESOME
-N. Lowe - Profile-
Taken From The Columbia Lp: "NICK LOWE AND HIS COWBOY OUTFIT" FC 39371
Publisher: Plangent Visions Music, Inc. (ASCAP)
PRODUCED BY NICK LOWE with Colin Fairley and Paul Bass
MARCAS REG. PRINTED IN U.S.A.

THE FOUR SIDES OF MELANIE

MELANIE

1. SOMEBODY LOVES ME (Gerswin/DeSylva/McDonald) New World Music Corp/Anne Rachel Music (ASCAP) 2:27
2. BEAUTIFUL PEOPLE (United Music/Kama Rippa Music Inc./ Amelanie Music) (ASCAP) 3:35
3. IN THE HOUR 3:04
4. I REALLY LOVED HAROLD 4:05
5. JOHNNY BOY 2:41
6. ANY GUY 2:50
7. I'M BACK IN TOWN (Kama Rippa Music Inc./Amelanie Music/Abco Embassy Music) (ASCAP) 2:17

SIDE A
STEREO

BDS 95005
(BDS 95005 A)

PRODUCED AND DIRECTED BY: PETER SCHEKERYK.
All selections written by MELANIE SAFKA and published by KAMA RIPPA MUSIC INC./AMELANIE MUSIC (ASCAP) unless otherwise indicated.

BUDDAH RECORDS

THE FOUR SIDES OF MELANIE
MELANIE

1. MR. TAMBOURINE MAN (Dylan)
   Warner Bros. Music (ASCAP) 4:20
2. CAROLINA ON MY MIND (Taylor)
   Blackwood Music/Country Road Music (BMI) 3:37
3. RUBY TUESDAY (Jagger/Richards)
   Abkco Music (BMI) 4:31
4. SIGN IN THE WINDOW (Dylan)
   Big Sky Music (ASCAP) 2:22
5. LAY LADY LAY (Dylan)
   Big Sky Music (ASCAP) 6:15

SIDE C
STEREO

BDS 95005
(BDS 95005 C)

PRODUCED AND DIRECTED BY: PETER SCHEKERYK.
All selections written by MELANIE SAFKA and published by
KAMA RIPPA MUSIC INC./AMELANIE MUSIC (ASCAP)
unless otherwise indicated.

BUDDAH RECORDS



THE FOUR SIDES OF MELANIE

MELANIE

1. WHAT HAVE THEY DONE TO MY SONG MA 4:02
2. *LAY DOWN (Candles in the Rain) 7:50
3. PEACE WILL COME (According to Plan) 3:18
4. GOOD BOOK 2:33
5. NICKLE SONG 3:04
6. BABE RAINBOW (REPRISE) 1:00

PRODUCED AND DIRECTED BY: PETER SCHEKERYK.

SIDE B
STEREO

BDS 95005
(BDS 95005 B)

All selections written by MELANIE SAFKA and published by
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unless otherwise indicated.
*Melanie accompanied by the EDWIN HAWKINS SINGERS.



BUDDAH RECORDS

THE FOUR SIDES OF MELANIE

MELANIE

1. CHRISTOPHER ROBIN (A. A. MILNE/H. FRASER SIMPSON)
   Chappell and Co. (ASCAP) 2:35
2. ANIMAL CRACKERS 2:12
3. I DON'T EAT ANIMALS 2:10
4. PSYCHOTHERAPY 4:55
5. LEFTOVER WINE 4:42

PRODUCED AND DIRECTED BY: PETER SCHEKERYK.

SIDE D
STEREO

BDS 95005
(BDS 95005 D)

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KAMA RIPPA MUSIC INC./AMELANIE MUSIC (ASCAP)
unless otherwise indicated.

BUDDAH RECORDS

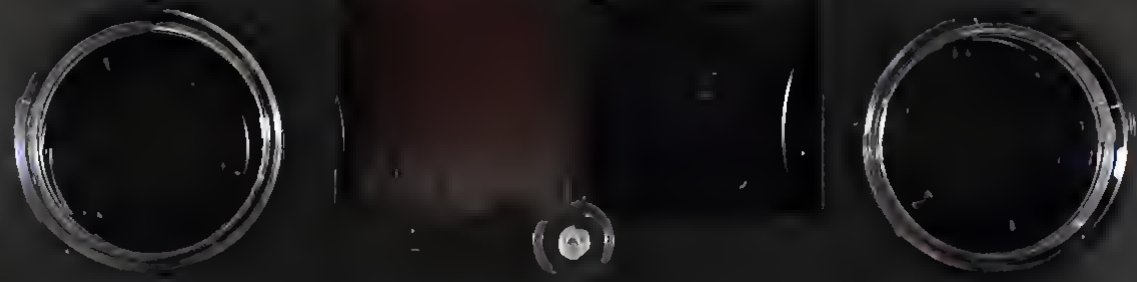


LINDA RONSTADT • FOR SENTIMENTAL REASONS

WHEN YOU WISH UPON A STAR • BEWITCHED, BOTHERED & BEWILDERED •
YOU GO TO MY HEAD • BUT NOT FOR ME • MY FUNNY VALENTINE



60474-4-E



1

(20:10)

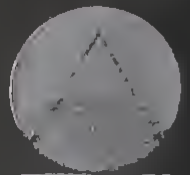
dbx HX PRO

PRODUCED BY PETER ASHER ARRANGED BY NELSON RIDDLE
RECORDED & MIXED BY GEORGE MASSENBURG

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LINDA RONSTADT • FOR SENTIMENTAL REASONS

I GET ALONG WITHOUT YOU VERY WELL • AM I BLUE • I LOVE YOU FOR SENTIMENTAL REASONS • STRAIGHTEN UP AND FLY RIGHT • LITTLE GIRL BLUE • 'ROUND MIDNIGHT



60474-4-E





2

(Side One)

PRODUCED BY PETER ASHER ARRANGED BY NELSON RIDDLE
RECORDED & MIXED BY GEORGE MASSENBURG

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When I Fall In Love • Skylark • It Never Entered My Mind •
Mean To Me • When Your Lover Has Gone • I'm A Fool To Want You

ASYLUM

60387-4

DOLBY HX PRO



1

(23:01)
℗1984
Elektra/
Asylum
Records

LINDA RONSTADT • LUSH LIFE

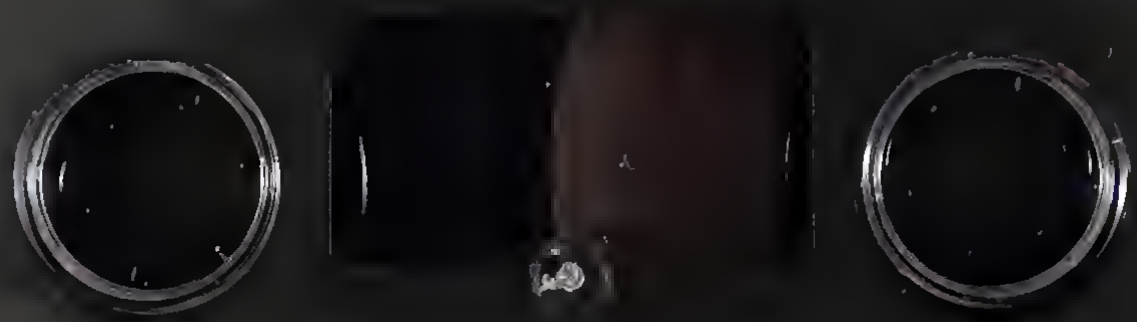
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You Took Advantage Of Me • Sophisticated Lady • Can't We Be Friends • My Old Flame • Falling In Love Again • Lush Life

ASYLUM

60387-4

dbx® HX PRO



2

(18:18)
℗1984 Elektra/ Asylum Records

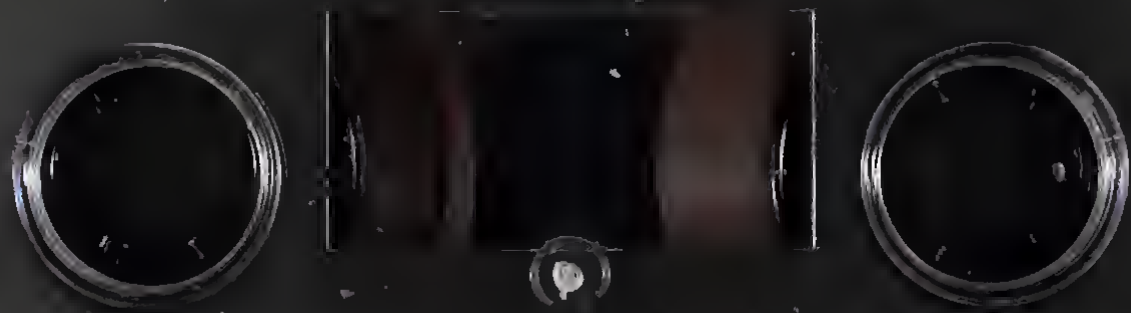
LINDA RONSTADT • LUSH LIFE

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LINDA RONSTADT · WHAT'S NEW

SIDE 1.

Side One: WHAT'S NEW · I'VE GOT A CRUSH ON YOU · GUESS I'LL HANG MY TEARS OUT TO DRY · CRAZY HE CALLS ME · SOMEONE TO WATCH OVER ME



Produced by PETER ASHER
Arranged & conducted by NELSON RIDDLE
Recorded & mixed by GEORGE MASSENBURG

DOLBY STEREO
60260-4
SR

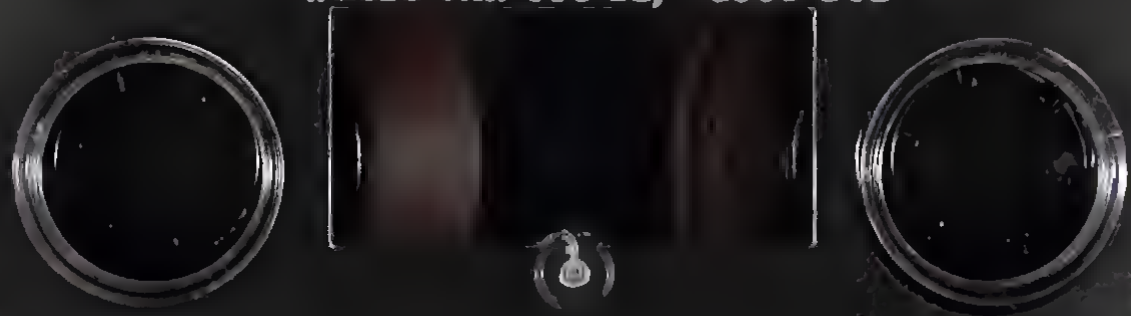
asylum

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LINDA RONSTADT • WHAT'S NEW

SIDE 2.

Side Two: I DON'T STAND A GHOST OF A CHANCE WITH YOU • WHAT'LL I DO • LOVER MAN (OH WHERE CAN YOU BE) • GOOD-BYE



DOLBY STEREO

60260-4

SR

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James De Preist
conducts Mozart Symphonies 4, 5 & 29

STEREO

DELOS

DEL-14401



Debut recording of "a conductor of power, sensitivity and maturity," Harold Schonberg. New York Times.

DEL-14401 DELOS

James DePreist conducts Mozart Symphonies 4, 5 & 29

The Delos Chamber Orchestra

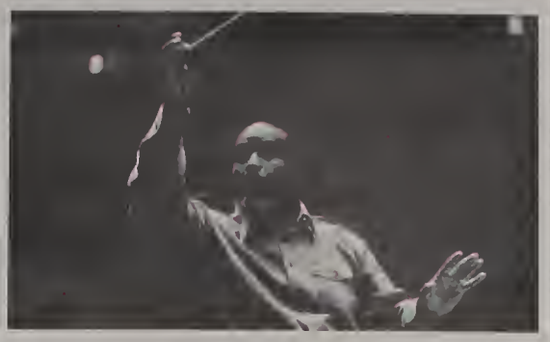
Side One *(19:00)*

Symphony No. 5 in B Flat Major, K.22
- *Allegro (2:34)*
- *Andante (2:56)*
- *Allegro molto (1:25)*

Symphony No. 4 in D Major, K.19
- *Allegro (4:30)*
- *Andante (4:55)*
- *Presto (2:17)*

Side Two *(21:38)*

Symphony No. 29 in A Major, K.201
- *Allegro moderato (6:43)*
- *Andonte (5:05)*
- *Menuetto/Trio (3:14)*
- *Allegro con spirito (6:20)*



WHEN MOZART BEGAN his first essays in symphonie form at the tender age of eight, his model was the relatively short, structurally simple *Italian* or *buffa* symphony. Even when the Viennese began inserting a minuet into this three-movement form, its *buffa* character was not immediately discarded. The form had evolved from the opera overture, or *sinfonia*. Its first movement in rudimentary sonata form was the most substantial in both length and content. Typically, this was followed by a refined *contabile Andante* and, finally, an ingenuously lighthearted dance-form *Presto* in simple duple or triple meter. This was the basic shape of the symphonies by J. C. Bach and C. F. Abel which the young Mozart, ever receptive to healthy influences, absorbed with astonishing facility. He was then in London on one of the regular tours organized by his father, Leopold Mozart, to promote his children's prodigious talents. (Wolfgang was especially renowned for his ingenuity at keyboard improvisation.) Of the two older composers, Bach seems to have wielded the greatest influence over the discerning young Mozart. Bach's predilection for unison openings, reiterated bass notes, scale passages, bold dynamic contrasts, especially at the initial measures of an opening theme, are all visible in Mozart's earliest symphonic scores. But there is far more than clever imitation in these works. Later developments of Mozart's artistic ingenuity are foreshadowed in the purely personal touches which, to quote Einstein, "Mozart seems to exhibit almost in spite of himself." Thus the Fourth Symphony, K.19 reveals a feeling for major-minor dualism in its very first movement. Still more anticipatory of Mozart's future symphonies is this little work's *Andante*, with its intimate harmonic coloring and delicacy of feeling. On the other hand, the Finale of K.19 is more typical of the general contemporary idiom, in its simple binary structure, harmonic content and echo effects. The symphony is scored for two oboes, two horns and strings.

While *buffa* elements are also discernible in the Fifth Symphony, K.22, another influence is also suggested. There is an extended first movement structure, now possible because of the greater suitability of the thematic material for elaboration (the term "development" can hardly yet be applied in its proper sense to these early symphonies). It includes a coda which gives the movement symmetrical balance—a surprisingly early instance of what would become a major aesthetic concern of Mozart's future symphonic thinking. Noteworthy in this context also are the little crescendos. Could Mozart have already begun to acquaint himself with the hallmarks of the Mannheim and Viennese schools in the interval between this work, probably composed at The Hague, Holland in 1765, and its predecessor of the year before? But again, the liveliness of Mozart's mind is significant not for what he could assimilate, but rather for the personal stamp he already imprinted on this work. The *Andante* in the relative minor, is the first of Mozart's symphonic slow movements in a minor key and this fact seems to have inspired the young symphonist with the unprecedented display of a masterfully resolved modulatory sequence. The Finale has often been cited for its interesting anticipation of *Figaro*, its first four measures reappearing in the finale of that comic opera written over twenty years later. It is a brief, but purposeful little rondo. The score of this work calls again for two oboes, two horns and strings.

A decade both actual and metaphorical separates the two early symphonies, K.19 and 22, from the A Major Symphony, K.201. With the completion of the latter at Salzburg in 1774, we come to the culmination of Mozart's first period of symphonic writing. K.201 belongs to a group of four symphonies composed between November 1773 and May 1774. (The others are K.183, 200 and 202.) Apart from the C Major Symphony, K.202, Mozart wrote no more symphonies for the next four years. With these works a new influence on Mozart's artistic development is in evidence—namely, that of Haydn and the prevailing Viennese style which already offered more musical substance than the lighter *gallant* idiom favored by Mozart's Salzburg audiences. Mozart had paid a visit to Vienna in the summer of 1773 and, characteristically, lost no time familiarizing himself with the new trends he discovered there. (It was not until 1781 that he finally left Salzburg to take up permanent residence in the stimulating atmosphere of the Austrian capital.) Mozart must have opened his ears and eyes to Haydn's symphonies (which numbered around 57 at the time) and quartets which had reached a new stage of innovative vitality during this period of Haydn's career. The progressive quality of Mozart's symphonic quarter of 1773-4, and of K.201 in particular, parallels Haydn's development. At the risk of over-simplification it can be said that both composers were now giving greater importance to development sections; harmonic progressions have become bolder; rhythmic propulsion is intensified; the coda takes on increased significance and there is a richness of invention which endows each work with a distinct character of its own.

Symphony No. 29, K.201, is Mozart's third and last symphony in the key of A major. Two noteworthy features are immediately apparent in this work: its rhythmic intensity and its chamber-musical qualities. The first movement, in sonata-form, opens with a compelling and vigorous theme in the first violins, the rhythmic drive of which is intensified by its accompaniment in the rest of the strings. This is a slower-moving *legato* in which the second beat of each alternate measure serves as an upbeat to the melody above it which is itself striking for its metrical irregularity. It spans 2½ measures, with an overlapping octave drop serving as both first and last statements of its three repeated phrases. After the string exposition of this material the whole theme is then repeated by the full orchestra. Mozart's adoption of the old-fashioned device of string tremolos is noteworthy as it appears at the culmination of this section. The tremolos are not gratuitous, but provide a logical and effective climax to the rhythmic intensity which has been piled up in the thematic material. As Alfred Einstein commented, "What a beginning!" From this theme is derived the material of the transition passage between first and second subjects, but here the upbeat character of the accompaniment is fully revealed. The second and third subsidiary themes reinforce the chamber-musical character, already observable in this movement, by their delicate use of imitation. Equally noteworthy is the way the rhythmic momentum of these slower moving themes is kept up by a bustling accompaniment – the reverse of the first theme's treatment. The development section exhibits increased attention to the part-writing in the strings where each section has its own responsibilities toward the carefully integrated thematic structure. The movement ends with a distinct coda based on an imitative treatment of the principal theme.

The idyllic and intimate *Andante* in the subdominant key (the customary key for the slow movement of a Classical Symphony with a major tonic) is again in sonata form with one principal theme contrasted by *two* subsidiary ones. Its strongly chamber-musical quality is reinforced by the use of muted violins. The gently-rocking opening measures are again entrusted to the strings and extended use is made of imitation between parts. There is a rhythmic relationship with the first movement in the use of upbeats in both first and second subjects. A reminiscence of concerto style is also evoked by the figurative countersubjects and the soloistic prominence of the winds. Again there is a distinct, though short, coda ending with an imitation of the principal theme (between winds and first violins, now without mutes) which is combined with its countersubject as an ingenious final touch.

The opening theme of the sprightly Minuet has a metrically overlapping pattern somewhat akin to that of the first movement—yet another instance of Mozart's attentiveness to thematic and rhythmic cohesion throughout this work. (The criticism has been raised that such recurrent similarities are perhaps rather contrived, too self-conscious. In any event, they do not impair the healthy impression of mature craftsmanship—Mozart was, after all, only 18 when he wrote this work—left by this Symphony as a whole.) Memorable is the jaunty transitional motive for the winds alone which links each section of the movement and is finally awarded the unexpected honor of concluding the movement with a deftly humorous touch.

The boisterous Finale, in sonata form, makes use of the full orchestra from its opening measure. The winds are especially prominent throughout this movement. The lilting second subject's countermotive, an ostinato of haunting grace-notes, is memorable. In its abrupt pauses, changes from *piano* to *forte* and the leaping intervals of its thematic material this movement anticipates Beethoven in a way remarkable for its comparatively early position in Mozart's symphonic output.

—M. Lyons

James DePreist

THE BRILLIANT young American conductor James DePreist was born in Philadelphia, November 21, 1936. He studied musicology at the University of Pennsylvania, theory and orchestration at the Philadelphia Conservatory and composition with Vincent Persichetti.

Stricken with polio during a State Department tour of the Far East in 1962, he recovered sufficiently to make a second tour in 1963. The following year Mr. DePreist gained national attention when he won a first prize in the prestigious Dimitri Mitropoulos International Conductors' Competition and was selected by Leonard Bernstein to be an Assistant Conductor of the New York Philharmonic for the 1965-66 season becoming the first American Mitropoulos winner to serve as Mr. Bernstein's Assistant.

Between 1967 and 1969 Mr. DePreist was Principal Guest Conductor of Symphony of the New World in New York City. In 1968 said the New York Times, "James DePreist has clearly established himself as one of America's finest young conductors."

Mr. De Preist made his highly acclaimed European debut with the Rotterdam Philharmonic in 1969. That same year Antal Dorati invited him to make his Scandinavian debut with the Stockholm Philharmonic. So successful was this debut that he was called back to Stockholm two weeks later to replace an indisposed Rafael Kubelik and scored a second triumph. Guest engagements with orchestras throughout Europe soon followed and in 1972 Mr. DePreist became the Associate Conductor of the National Symphony in Washington, D.C.

Not only has James DePreist appeared with many of the world's great soloists, among them, Janet Baker, Alfred Brendel, John Browning, Clifford Curzon, Alicia de Larrocha, Byron Janis, Itzhak Perlman, Henryk Szeryng, Andre Watts and Mstislav Rostropovich, but he is also one of that select and talented circle of American conductors who has appeared with the "big five" U.S. orchestras, Cleveland, Boston, Chicago, Philadelphia and New York.

Mr. DePreist's ability to handle effectively the many styles of his vast repertoire has been hailed by critics around the world. Hs is as much at home with the early symphonies of Mozart as with the mammoth canvases of Mahler. Delos Records is proud to release the debut record of this outstanding conductor.

The Delos Chamber Orchestra is a select assembly of some of the finest virtuoso players in the musically rich Los Angeles area.

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The "Fun Ships"
Carnivale · Festivale
Mardi Gras



SIDE ONE

1.- OVERTURE
2.- SIDE BY SIDE
(H. Woods)
3.- WHEN YOU'RE SMILING
(Fisher-Goodwin-Shay)
4.- SIPPIDY DOO DA
(Ray-Alice)

SIDE TWO

1.- GO VISIT YOUR GRANDMOTHER
(Ebb-Kander)
2.- WHEN I'M 64
(Lennon-McCartney)
3.- MY WAY
(Anka)
4.- I REMEMBER IT WELL
(Lerner-Leowe)

Funny thing about Gary Hunter. If you include his freinds rusty and Mr. and Mrs. Tweed, there are four of him. These characters come to life in a magic and special way. One can imagine the puckish Rusty, following a performance, putting Gary in a suitcase and going out for a nightcap.

It is the mark of a great preformer that the illusion he creates is a lasting one. So adept is Gary Hunter at that unique artform known as ventriloquism, the fortunate audience member must occasionally remind himself that only one of these performers actually draws a paycheck. Its only a matter of time until he takes his place among the great practitioners of this enduring comedic style.

Gary perfected his craft in his native north and central Florida, where he became a local star. He moved on to do variety shows, social clubs, and television. Gary now performs on Cruise ships, travelling all over the Caribbean, to Bermuda, and through the Canal Zone.

In addition to his featured performances Gary doubles as Cruise Director, on the "Fun Ships" of the Carnival Cruise Lines.The lines three ships, Carnivale, Festivale and Mardi Gras offer seven day cruise of the glorious Caribbean each week departing from downtown Miami.

This album of Gary and his friends will serve as a fond memento of the marvelous times enjoyed and shared during your fun filled vacation on the "Fun Ships."

Arranged and Conducted by : Randy Wanless
Engineering and Production by : Tony Snetro
Music by : "Horizon"

Randy Wanless (Piano)
Chas Foerschner (Drums)
Bob Nance (Bass)
Dave Herndon (Trumpet)
Cathy Herndon (Sax)
Mark Jones (Trombone)
Announcer : Mark Hebert
Recorded and Mixed at : Music Market Place, Inc.
Coral Gables, Florida.

ST. PETER & PAUL C.H.S.
SHOOTING STARS STEEL BAND

SHOOTING STARS

STEREO LP-0001



ST. THOMAS, V.I.



STEREO LP-0001

ST. PETER & PAUL C.H.S.
SHOOTING STARS STEEL BAND
ST. THOMAS, V.I.

THE CATHOLIC HIGH SCHOOL STEEL BAND WAS STARTED IN 1969 BY SISTER FRANCIS MAUREEN WHO EMPLOYED MR. LEROY WILLIAMS AS THE MUSICAL DIRECTOR AND ARRANGER. IN 1970 THE DUTIES OF CO-ORDINATOR AND DIRECTOR WERE UNDERTAKEN BY MRS. TERESA ESPINOSA WHO EMPLOYED MR. RUDOLPH WELLS AS ARRANGER. IN 1972 MR. MICHAEL ALEXANDER WAS EMPLOYED AS THE ARRANGER UNDER THE DIRECTORSHIP OF SISTER JACQUELIN WITH MRS. ESPINOSA FILLING THE POST OF CO-ORDINATOR. FULL APPROVAL AND ENCOURAGEMENT WERE ALWAYS GIVEN BY THE SCHOOL PRINCIPAL, SISTER MARGARET NULTY. THE INITIATIVE FOR THE PRODUCTION OF THIS ALBUM CAME FROM FATHER BLAKE WHOSE EXPERIENCE IN THE ARTS IS OF THE UTMOST VALUE TO THIS BAND. THE BAND IS COMPRISED OF PUPILS OF THE HIGH SCHOOL AND WAS ESTABLISHED AS AN AVENUE OF EXPRESSION FOR THE NATURAL TALENTS OF THESE CHILDREN.

SIDE 1

1. **Rope** (S. Francisco)
2. **Spinning Song** (B.M.I.)
3. **Wichita Lineman** (A.S.C.A.P.)
4. **Drunk and Disorderly** (S. Francisco)
5. **Never Can Say Goodbye** (B.M.I.)

SIDE 2

6. **St. Thomas Girl** (A. Roberts)
7. **N.T.** (B.M.I.)
8. **What's Goin On** (A.S.C.A.P.)
9. **Kool Is Back** (Stephanye Music, Inc.)

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DOUBLE TENORS — DONNA STRIDIRON, MONICA PROSPER.

DOUBLE SECONDS — JEFFREY SCOTT, LUCY LAMOTTA, DENISE PAULUS.

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TRIPLE ALTOS — ANTHONY DAY, ALFRED WHITE.

BASS — KYLE KING, ALSCESS LEWIS.

DRUMS — MICHAEL WAYNE ALEXANDER.

PERCUSSION — DANNY DANIELS, WILLIAM VASQUEZ.

Arrangements by Michael W. Alexander
Recording Engineer: Leonard Monsanto
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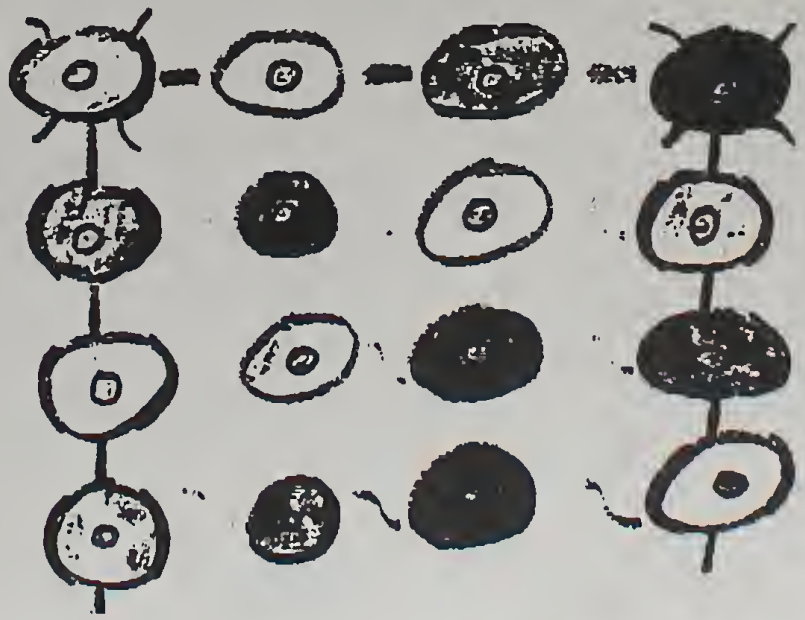
Side 1 starts with the remix by Detroit's "Magic Juan" Atkins. The new drum track and seamless edits make this a hypno-funk romp. Mix two, side one is from Chicago's Marshall Jefferson, jacked up in energy with percussion and piano overdubs. Still hypno-house and very deep.

Side 2 is another different Marshall Jefferson Mix, bassed out to make your babies want to ride a wet wave! The added percussion and piano riffs have Chicago written all over it!

Ending side two is the non-Lp track "Devil Does Your Dog Bite", previously only found on the Married To The Mob stk. Chris Frantz lends the vocals to this incredibly fun and foolish song.

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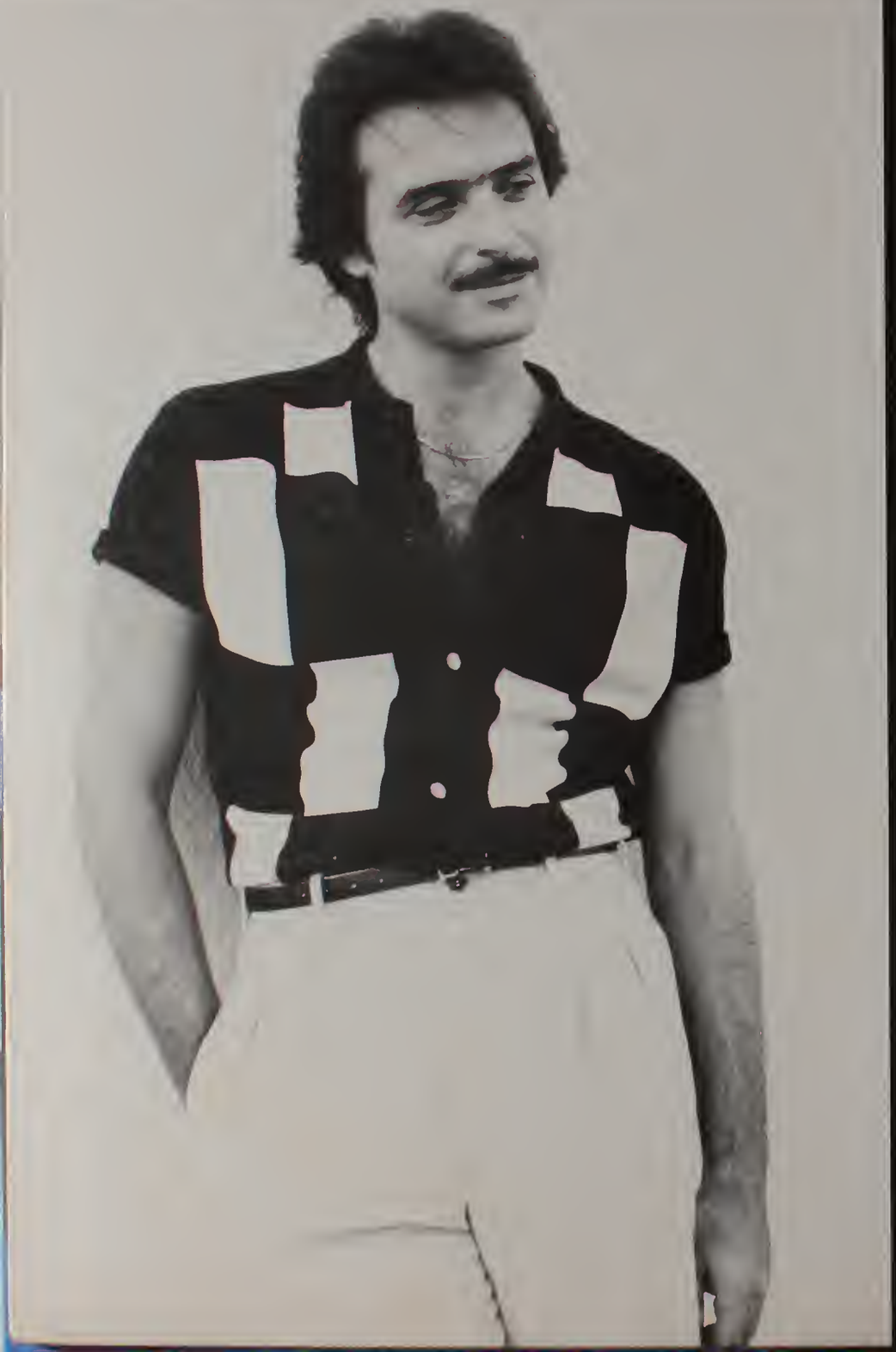
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LOVE IS ART



JOSEPH CACCAMISE

A JOSEPH J. CACCAMISE, JR. PRODUCTION

Arranged, Written & Produced By Joseph J. Caccomise Jr (except where indicated)

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Carlo Caccomise
Aido (Mouse) Colera
Jim Hieranymus
Rick LoTempio
Mom & Dad
And to all the Players and Technicians who made this work possible

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SIDE ONE

LOVE IS ART
(Joseph J Caccamise, Jr.)

(Chorus)
Love is art, a labor of love (This Love Is Art)
You work your heart then thank above (The Art Of Love)
But while you thank you think at least (That Love Is Art)
By now you'd have a masterpiece... Cause Love is Art
The Art Of Love

Seems we must be so sensitive
With each rhyme and each riddle we can give
One shade of truth may not look right
From each angle in every light .Of Love

(Chorus)

We'll strike a chord so out of key
But we're so in love with our harmony
That we will be players of stage
And act so cool when in a rage . With Love

(Chorus)

Moving pictures made in our mind
Design ways to recreate faultless time
But soon they change we re-express
Once we learn more and then know less.. Of Love

(Chorus)

Vocals — Joseph Caccamise
Guitar — Alan Pecherer
Synthesizer — Dave Aston
Bass — Albert "Big Al" Molinaro
Drum Programming — Rich Campbell

DO OR DIE
(Joseph J Caccamise, Jr)

Things, things are happening my friend
Faster than you might think time flies
Oh yeah, change comes and we ignore the stranger
He's not so strange, he tells no lies

Have you read the paper
Have you seen T V
Don't you know the stories
Are about you and me

(The) World, the World's a shambles because you
Move up by pushing others down
And respect, comes cause you're a bad ass brother
You're scared they'll say you're a good guy now

Maybe you're protecting
Your inner weakness
Maybe you're just too weak
To live on and progress

(Chorus)
You gotta get up, set the example of love
Raise, not run, from your own conscience now
You gotta get up, this ain't no healing lady
Life ain't that easy where you just believe and lay down
Change comes from happening people
Show your spirit learn through children's eyes
Get up, don't ignore changes my friends
They don't ignore you, you gotta do or die, it's a do or die

1) It is our creation
It's a situation of do or die
If you're just into you
I'm regreting you when you die

2) It is our creation
It's a situation of do or die
I know that you will try
Because that is why you're alive

It's a do or die, it's for you and I, it's a do or die

Earth, Earth may survive us all someday
By turning on us and our kind
We need class, now that's how you treat your people
No not the way you wine and dine

Have you done much lately
For the street you scoff
Except smoke a bowl of cheaptalk
And throw the balance off

(Chorus)

Vocals — Joseph Caccamise
Guitar — Alan Pecherer
Keyboard/Synthesizer — Dave Aston
Bass — Albert"Big Al" Molinaro
Drum Programming — Rich Campbell
Sax/Flutes — Mike Forbes
Percussion — Johnny Conga
Background Vocals
Joey Diggs, Patty Diggs, Pat Diggs

THE SUNRISE SIDE OF SUNSET
(Joseph J Caccomise, Jr /Henry Berliner)

On the sunrise side of Sunset
The moon begins its skyward flight
Evening lovers dance-romance
As the heat of day turns passion's night

Holding hands and touching hearts
Love words said through talking eyes
Lovers dance they will romance
Until again the sun begins to rise

(Chorus)
On the sunrise side of Sunset
Lovers dance and they romance
On the sunrise side of Sunset
Lovers dance and they romance
Lovers dance and they romance
On the sunrise side of Sunset

On the sunrise side of Sunset
Romancers dance to tropic tunes
Dancers move so liquidly
Making passion rise above the moon

Bodies dance and they romance
To please the sight of passion's eyes
Lovers dance they will romance
Until again the sun begins to rise.

(Chorus)
(Instrumentals)
(Chorus)

Vocals — Joseph Caccamise
Guitar — Rick LoTempio
Keyboards — Victor Peraino
Bass — Eric Gotthelf
Drums — Milt Ruth
Sax — Mike Forbes
Trumpet — Ed Sarath
Percussion — Johnny Conga
(Produced In Conjunction With Henry Berliner)

DON'T YOU DARE
(Joseph J. Caccamise, Jr.)

My Dear Love,
You and I had fun hope we do it again
But I know the way girls talk
And I don't want the town to say we've sinned

So, Oh Babe, Oh Babe I wrote this letter just to say
Oh Babe, Oh Babe don't tell your friends that we play
Be cool about this love affair
Don't, don't you dare

(Chorus)
Don't you dare say you were ever ever ever with me
I've got a woman to keep
Don't you dare say you were ever ever ever with me
Your mom's heart would bleed

All you need is my body
And not my lost name
Take pride in the fact
That you're robbing another lady's man

Oh Babe, Oh Babe we can meet and play night games
But, Oh Babe, Oh Babe it's not for keeps get it straight
Be cool about this love affair
Don't, don't you dare

(Chorus)

Oh Babe, Oh Babe it'll get back
To those we hold dear
I've got her, you've got him and I don't intend
To stay away from my mainstay so . .

(Chorus)

Vocals — Joseph Caccamise
Guitar — Rick LoTempio
Keyboard/Clavinet — Dave Aston
Bass — Jeff Eyrich
Drums — Ross Salomone
Background Vocals — Denise Stuart

SIDE TWO

ROCK BOP
(Joseph J Caccamise, Jr)

Now this dude owns
A gambl'n joint
They rock bop to
The break'n point

And the danc'n don't stop
For the gamblers that won
But the guy that gets bopped
He keeps on gambl'n

(Chorus)
Rock Bop, Baby don't stop
Rock Bop, If you're on top
Rock Bop, Bop, Bop, It's the hot, hop, hop, hop
Roll 'em hot buddy so you rock bop too

There goes Charlie
He's on the line
With his lady
She looks so fine

You know that he'll be hip
When he's finally able
To do the rock bop when
He leaves the crap table

(Chorus)

Charlie smiles
Buys his fox a scotch
She be laughing
Rubbing his rocks

Now he's getting all ready
Shooting his biggest wad
The owner he o k 's what
The gal knows are bad odds (Go Charlie Go....)

(Chorus)

Well his fox now
She's bopp'n fine
Tells her partner
She loves the line

He smiles towards an old friend
As they're bopp'n he paints
And says I love it too
That's why I own the joint

(Chorus)

Vocals — Joseph Caccamise
Guitar — Alan Pecherer
Synthesizer — Dave Aston
Bass — Albert "Big Al" Molinaro
Drum Programming — Rich Campbell
Sax — Mike Forbes
Background Vocals
Joey Diggs, Patty Diggs, Pat Diggs

I FEEL LOVE NOW
(Joseph J Caccomise, Jr.)

(Chorus)
I feel it, I feel it, I feel love now
I feel it, I feel it, I feel love now

I feel it now it's coming on
Depressing feelings finally gone
You know it, I know it, I'll show it
You know it, I know it, we'll grow it

The feeling I get when you're by
Makes me know our love won't die
when we meet I'm complete and so high
You brought me the feeling I know why

You knew what I needed just to live
Felt my soul cause you're a sensitive
You came free with your vow
You sensed me I feel love now

(Chorus)

I feel love now that you love me
We need no words to speak freely
The wind blows, the vibe flows, the love grows
The wind blows, the vibe knows, the love shows

You felt for two now we are one
And now you know what I'm think'n
So read now, I'll send how I feel now
You know now, I feel how you feel now

(Instrumental)

You come free with your vow
You sensed me I feel love now

(Chorus)

Vocals — Joseph Caccamise
Guitar — Alan Pecherer
Keyboard/Synthesizer — Dave Aston
Bass — Albert "Big Al" Molinaro
Drum Programming — Rich Campbell
Flute — Mike Forbes
Percussion — Johnny Conga

TWO BECOMES ONE
(Joseph J. Caccomise, Jr.)

Feed him love, he'll nourish your heart ever endlessly
As two people become just one endlessly

Don't you know two people, two people,
Two people, who fall in love, who fall in love
The number two, number two will become number one

Create our own thoughts, our own natural
Feelings seperately, seperately,
And the number two will become number one frequently

So feel your partner's love
Then feel love grown above
Insecurities of a possessive love

(Chorus)
Feed him love, he'll nourish your heart ever endlessly
For true love is a mirrored fantasy
And within your love, you will see your love in him growing daily
As two people become just one endlessly

No domination or insinuations
Ever come our way, come our way,
Cause I'm not afraid my lover's feelings will ever run away

So, feel your partner's love,
Then feel love grow above
Insecurities of a possessive love

(Chorus)

Vocals — Joseph Caccomise
Guitar — Rick LoTempio
Keyboard/Strings — Dave Aston
Bass — Jeff Eyrich
Drums — Ross Salomone
Background Vocals
Denise Stuart/Joseph Caccomise
Arrangement
Joseph J Caccamise Jr /Rick LoTempio

YOUR RHYTHM MOVES ME GOOD
(Joseph J. Caccamise, Jr /Henry Berliner)

It's the morning after
Our rendezvous
I reminisce the moments when
I danced embraced with you

I could feel it then it was so right
That yes I would spend the night
And I knew right then it was to be
That yes you would be with me

(Chorus)
Ooh ooh ooh oh how you move me
Oh, Oh . your magic really grooves me
Oh Oh
Your rhythm moves me good, your rhythm moves me good

On this sunrise after
My dream come true
I love to reminisce about
The love I made with you

I just knew it then that I would say
I'll follow you just show the way
And I felt right then that it was right
That yes I would spend the night

(Chorus)

The way you caressed me undressed for me my love
In the touchings of our fired way of making love
You swayed your way right into mine your passion spells of love
Make love making oh so fine you make love making so divine

(Instrumentals)

(Chorus)

Vocals — Joseph Caccamise
Guitar — Rick LoTempio
Keyboard — Brad Cole
Bass — Dave Rodriguez
Drums — Milt Ruth
Sax — Mike Forbes
Trumpet — Mike Nichols
Percussion — Rick LoTempio
Arrangement
Joseph J Caccamise Jr /Rick LoTempio
(Produced In Conjunction With Henry Berliner & Rick LoTempio)

THE BOTTOM LINE
(Joseph J. Caccamise, Jr.)

If it were the end of all life tomorrow
Would you rape or kill or scream out in sorrow
Carry out some of your wildest dreams
Or maybe brag 'cause you're not crying

Kneel, cry and then confess
Or swear you never did it at their every guess
Well, just pretend tomorrow's the end
Are you ready for mankind crime, in our game of time

What's the Bottom Line, have you had a good time
What's the Bottom Line, or will you still be try'n
What's the Bottom Line

If you were guaranteed by some great Genie
Would you then finally start living for today
Forget the past and the future dues
Believe it's now happening to you(s)

Smile now in the end you'll say
I can't believe it only seemed like yesterday
And at your trial you'll convict your way
If you delay in doing up today, do your time up fine

That's the Bottom Line, you gotta have a good time
That's the Bottom Line, before all the crying
That's the Bottom Line

(Instrumentals)

Are you ready, have you had a good time, it ain't no crime

That's the Bottom Line, you gotta mine the mind
That's the Bottom Line, do up all you can find
That's the Bottom Line

If tomorrow's dealing the final hand
Are you head'n for the cleaners or the bank
If you smile, you've been bank'n time and truth
Don' not think'n what's right for you

Only you know deep inside
The feeling hiding behind that own special vibe
And soon you'll need not to pretend
Don't be time's slave, take some good times to the other side

That's the Bottom Line, you gotta have them good times
That's the Bottom Line, you're running out of time
That's the Bottom Line

Vocals — Joseph Caccamise
Guitars — Joe Menza/John Hutson
Bass — Albert "Big Al" Molinaro
Drums — CoCo Montoya
Sax — Mike Forbes

ERNESTO MANCINI QUARTET PRESENT

MUSICA SOUVENIR

SIDE 1

1. ARRIVEDERCI ROMA
2. VOLARE
3. CIAO CIAO BAMBINA
4. NEVER ON SUNDAY
5. QUANDO..... QUANDO....
6. AL DI LA'
7. ANEMA E CORE
8. MALAFEMMENA
9. NON DIMENTICAR
10. PLEASE PLEASE ME

SIDE 2

1. AMORE SCUSAMI
2. PISSI PISSI...BAO,,,BAO
3. LA NOVIA
4. ALLEY CAT
5. MORE
6. SAN FRANCISCO
7. CIUCCIARIELLO (Little donkey)
8. I WISH YOU LOVE (Que reste - t - il)
9. ABOARD THE OCEANIC (to Nossau)
10. 'A BU' (Jungle Song)



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UNIVERSITY SINGERS

of Ball State University



Volume 1 - 1966

DON NEUEN, director

THE BALL STATE UNIVERSITY SINGERS

The Ball Stote University Singers under the direction of Don Neuen hove presented, in this first olbum, o wide representotion of their voried repertoire. These selections, highlights from the group's first onnuol SPECTACULAR (Januory '66), were recorded during their performance in the beautiful, new 3600-seot Emens Auditorium on the Boll State campus. Now in their second year of existence, the University Singers ore experiencing an unusually enthusiostic backing through the overwhelming support of the school odministrotion, student body, and entire community. The evidence of this wos mode obvious by standing ovations from the two sold-out shows for this first SPECTACULAR, with over 7,000 attending.

Since its organization in January of '65, the Singers have performed for many conventions, civic orgonizotions, high schools, and other community functions throughout centrol Indiono. Their emphasis on a vitolity-filled presentotion of light ond entertoining music, plonned 100% with the listeners in mind, is the major foctor with regords to their overnight success.

The University Singers, consisting of 32 singers including 10 instrumentalists, represents students from oll walks of compus life. With slightly over half its roster representing the music department, the balonce of the group has been drown from the entire University.

Ball Stote University, Muncie, Indiano, with on enrollment of over 11,500 students, is recognized as one of the country's finest educotionol institutions. Its division of music under Dr. Robert Horgreaves consists of over 300 undergroduate ond well over 100 graduate students instructed by o faculty totolling 61 members. Mojor performing ensembles availoble to Boll State University students include: the Muncie Symphony orchestro, the University Symphony, ond Chomber Orchestros; Wind Ensemble, Varsity Band, Morching Show Band, ond Stoge Band; Concert Choir, University Singers, Men's Glee Club, Women's Chorus, ond Chorole. (Informotion regording the opportunity for scholarship owords in oll oreas moy be secured through writing the division of music.)

SIDE ONE

Alexander's Ragtime Band - *Berlin - Simeone*
Susiannah - *Randy Sparks - Solo: Jack Trussel*
Michael Raw The Baat - *arr. Hayword*
They Called The Wind Maria - *F. Lowe*
Solo: Jack Trussel, Baritone
Piano: Barbara Briner - Bass: Paul Robinson
Drums: David Brown
I've Gat To Wander - *John Cacavas*
Drinkin' Gaurd - *arr. Noble - Neuen - Solo: Tim Noble*
Hause Full Of Lave - *arr. Don Neuen*

SIDE TWO

Night Winds - *Tom Trelfa - Solo: Roger Oliver*
Lizzie Bardan - *arr. Huge - Neuen - Solo: Thom Huge*
Paisir Da 'Maure - *arr. Don Neuen - Harps: Jay Miller - Martha Swift*
Way Dawn Yander In New Orleans - *arr. Aoes - Taylor*
Julianne - *Randy Sparks - Solos: Kent Banburn, Jack Trussel*
When The Saints Ga Marchin' In - *arr. Huge - Robinson - Neuen*

Gregg Boldwin	Donville, Ind.	Freshmon
Potricia Boldwin	Lynn, Ind.	Junior
Kent Bonbury	Columbus, Ohio	Senior
Leslie C. Berg	Hortford City, Ind.	Freshmon
Alice Bergh	Elkhort, Ind.	Freshmon
Jon Braun	Williomsville, N.Y.	Junior
Barbaro Briner	Muncie, Ind.	Sophomore
David Brown	Middletown, Ind.	Freshmon
John Cascello	Summerville, N.J.	Freshmon
Judy Conn	Elkhort, Ind.	Senior
Lee Dovis	Lofoyette, Ind.	Graduate
Anne Eorly	South Bend, Ind.	Junior
Pot Evons	Hommond, Ind.	Junior
Susie Gloss	Indianapolis, Ind.	Sophomore
Dovid Horakas	Indionapolis, Ind.	Junior
Philip Holsworth	Indianapolis, Ind.	Junior
Thom Huge	Ft. Wayne, Ind.	Senior
Potricio Jessup	Ploinfield, Ind.	Sophomore
Bernie Korp	Eost Chicogo, Ind.	Junior
Horold Kinsler	Fronkfort, Ind.	Junior
Karen Kirkpotrick	South Bend, Ind.	Senior
Gary Kraud	Monticello, Ind.	Senior
Richord Moxwell	Kokomo, Ind.	Sophomore
Phyllis Miller	Avilla, Ind.	Senior
Tim Noble	Peru, Ind.	Junior
C. Dennis Nuckols	Monticello, Ind.	Senior
Rozi Ookshott	Indionopolis, Ind.	Sophomore
Roger Oliver	Indionopolis, Ind.	Sophomore
Dovetta Reynolds	Indionapolis, Ind.	Freshmon
Poul Robinson	Mulberry, Ind.	Sophomore
John Schmutz	New Hoven, Ind.	Junior
David Seymoure	Albion, Ind.	Sophomore
Jack Trussel	Indionopolis, Ind.	Groduote
Lorry Weover	Muncie, Ind.	Groduote
Emily Whitehead	Kokomo, Ind.	Senior
Kathleen Wilkinson	Muncie, Ind.	Sophomore
Sue Wright	Indionapolis, Ind.	Sophomore

BRASS ENSEMBLE
(Arrongements By Lester Toylor)

Jobe Christmon	South Bend, Ind.	Sophomore
Len Echols	Elkhart, Ind.	Junior
Ronald Hoffer	South Bend, Ind.	Freshman
Thomos Jackson	Muncie, Ind.	Groduote
Bruce Lee	Ft. Woyne, Ind.	Freshmon
Donald Rosine	Golesburg, Ill.	Groduote
Emerson Scott	Rochester, Ind.	Senior
Jomes Spaur	Fortville, Ind.	Sophomore
Lester Toylor	Mocy, Ind.	Senior



Don Neuen, director of choral activities ot Boll Stote University, is o young Hoosier who hos spent boundless energy in the effort of roising stondords of Hoosier culture through his chosen field of chorol music. From his home in Muncie, he commutes to Indianapolis for such tosks os director of the 150 voice Indionopolis Symphonic Choir, Indionopolis Maennerchor ond the Don Neuen Chorole. His duties ot Boll Stote include the University Singers, the select Concert Choir, Men's Glee Club ond closes in conducting ond chorol methods.

Mr. Neuen's choral work has been critically acclaimed as follows:

MUNCIE PRESS: "Magnificent to wotch os well os to heor...o stirring job."

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BABY BABY (I Can't Take It No More)

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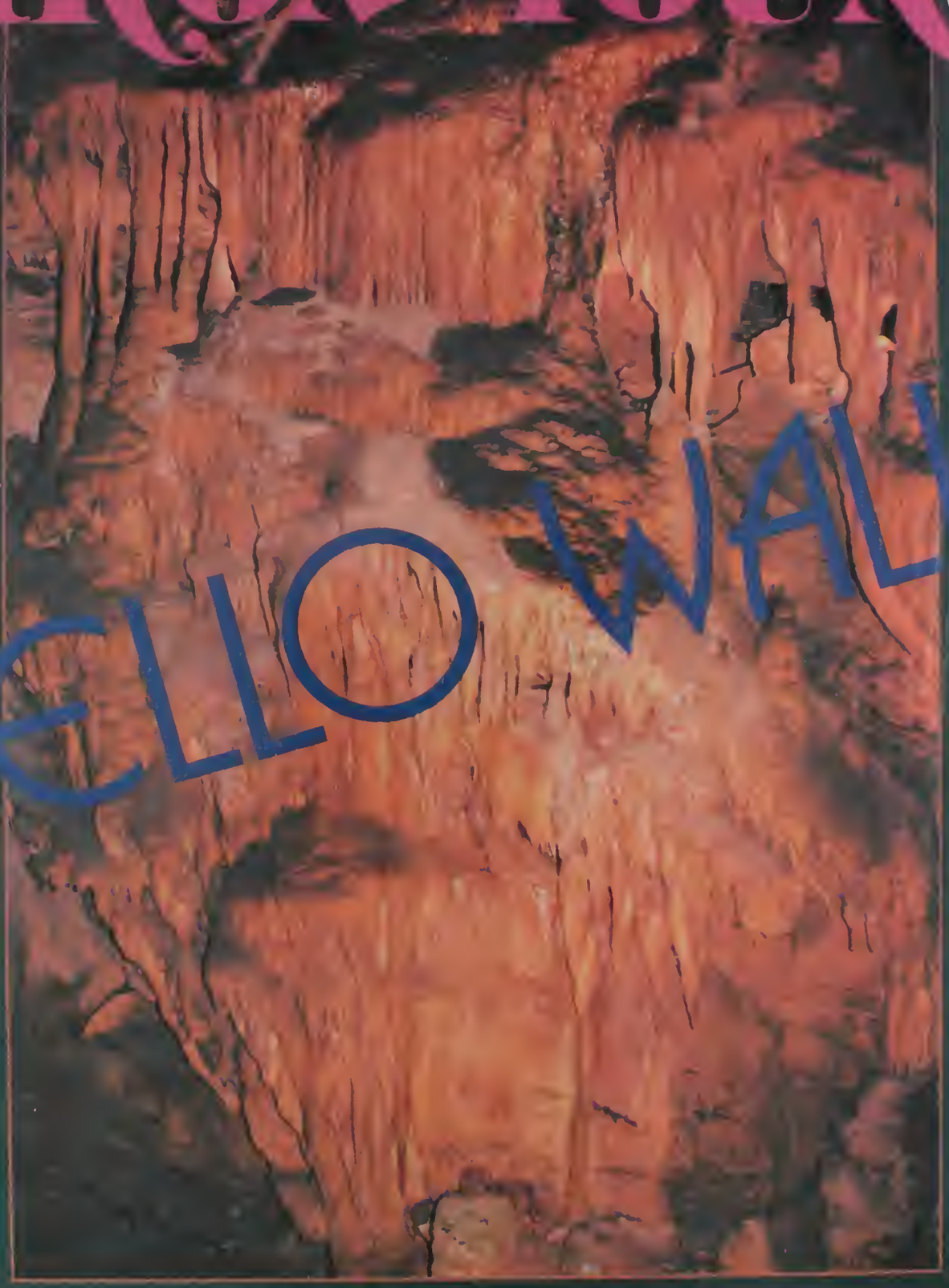
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FARON YOUNG

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`HELLO WALLS´

FARON YOUNG

SIDE ONE

I'll Be There
R. Price/R. Gabbord E.T. Music BMI 2:51

I Fall To Pieces
H. Cochron/Willie Nelson Tree Publishing Co. BMI 2:41

Once A Day
B. Anderson Tree Publishing Co. BMI 2:20

Hello Walls
W. Nelson Tree Publishing Co. BMI 2:10

Hello Out There
C. Belew/K. Westbury Cedarwood Publishing Co. BMI 2:20

SIDE TWO

Are You Sincere
W. Walker Cedarwood BMI 2:40

Keeper Of My Heart
B. Peters S. Singleton Music BMI 1:55

Face To The Wall
B. Anderson Moss Rose BMI 1:55

Going Steady
F. Young Moss Rose BMI 1:30

CAYWOOD
MUSIC
Stereo/AG #8134

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A TRIBE CALLED QUEST
Award Tour



01241-42186-1

Side A:

Award Tour

1. LP version 3:27
2. Radio version 3:27

Side B:

1. Award Tour (Instrumental) 3:27
2. The Chase, Part II* 2:21

Produced by A Tribe Called Quest
Recorded and Mixed by Bob Power and A Tribe Called Quest
Additional engineering by Tim Latham
*Rap by Consequence
Recorded and Mixed at Battery Studios
Mastered by Tom Coyne at the Hit Factory, NYC
Written by J. Davis, A. Muhammad, M. Taylor
Zomba Enterprises Inc./Jazz Merchant Music (adm. by Zomba Enterprises Inc.) (ASCAP)
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From the forthcoming Midnight Marauders album (41490-1/2/4), available on Jive vinyl, disks and tapes.

Trugoy, the Dove of De La Soul appears on "Award" Tour" courtesy of Tommy Boy Records.

"Award Tour" contains a sample "we Gettin' Down" written and performed by by Weldon Irvine courtesy of Unichappell/Medlow Music (BMI) and RCA Records

"The Chase, Part II" contains samples of "Buddie Boy" written by D. Hunt, V. Godsey and S. Arrington, courtesy of Kongiation Music Inc. (BMI), performed by Steve Arrington's Hall of Fame, courtesy of Atlantic Records and "Nobody Beats The Biz" written by Biz Markie and Marley Marl, courtesy of Cold Chillin'/Warner Bros Music (BMI), performed by Biz Markie, courtesy of Warner Special Products.

Photography: Ken Sayer for Snap "N U" Photos
Design: ZomDArt JK

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In Loving Memory



Tracey Lynn Clarke



Produced and Performed
By Goldee and Tracee
for New Era Productions.

Recorded and Engineered
By John Mela for
Big Audio.

Cover Concept By Goldee.

Art Direction and Design
By King David Webb.

Special Thanks:

The McCollum and Clarke
Family and Friends

The Miss Black America Pageant

Cynthia Rose

Little Miss Danielle Clarke

My Love Forever,
Goldee
+

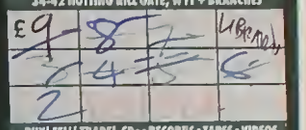
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LIGHT ATMOSPHERES

A comprehensive selection of authentic recordings from the KPM and FDH archives capturing the mood of newsreels and light entertainment from the 1940s and 1950s. This volume is a companion to KPM 1246 ARCHIVE SERIES Volume Two – DRAMA.

SIDE A

1.	NON STOP	2.59	John Malcolm	Busy, uptempo news theme
2.	SATURDAY'S GAME	1.26	Len Stevens	Newsreel fanfare to bright sports march
3.	HIGHLY STRUNG	2.16	George French	Lighthearted, uptempo string feature
4.	HORSES FOR COURSES	1.09	Paul Fenoulhet	Fast galop
5.	AMERICAN BALL GAME	2.04	Ronald Hanmer	Lively American sports march
6.	JET RACE	2.27	Jack Beaver	Thrilling spectator sports theme with dramatic punctuations
7.	SCREW ON THE LOOSE	1.00	Tony Lowry	Bright situation comedy theme
8.	TRAFFICSCAPE	1.29	Eric Winstone	Busy traffic scenes with horn effects
9.	HAPPY HOLIDAY	1.23	Anthony Spurgin	Gay holiday mood
10.	THE GOLD EXPRESS	2.15	Jack Beaver	Descriptive of trains and train journeys
11.	FULLY FASHIONED	1.35	George French	Glamorous fashion parade
12.	ENGLISH TEA ROOMS	2.57	Johnny Hawksworth	Palm Court Orchestra

SIDE B

1.	SHOPPING STREET	1.07	King Palmer	Busy street scenes
2.	HOLIDAY PLAYTIME	1.13	King Palmer	Jolly family outing
3.	HACKNEY CARRIAGE	1.54	King Palmer	Carefree movement
4.	WORKADAY WORLD	1.16	Jack Beaver	Busy activity
5.	HORSE AND HOUND	1.12	Donald Thorne	Newsreel sports theme
6.	HAPPY-GO-LIVELY	1.56	Laurie Johnson	Bright pizzicato strings
7.	HOLLYWOOD HOLIDAY	1.42	Frank Samuels	Light, glamorous showbiz theme
8.	PINK FIZZ	2.45	Albert Marland	Effervescent, glamorous theme
9.	ROMANTIC EVENING	2.08	Gary Hughes	Glamorous cascading strings
10.	HEADS OF STATE	2.37	Fredric Bayco	Scenes of pomp and ceremony
11.	BIG TOM CAT	2.27	Charles Blackwell	50s pop guitar feature
12.	BREAK-THRU	1.58	Gary Mills	Driving 50s pop music

Original Catalogue Numbers:
Side A 1–FDH 072, 2–KPM 005B, 3–KPM 008A, 4–KPM 003B, 5–KPM 009A, 6–KPM 022B; 7–KPM 058B; 8–KPM 070A; 9–KPM 066B; 10–FDH 144, 11–KPM 023A, 12–KPM 1033A-10

Side B 1–KPM 003A; 2–KPM 021A; 3–KPM 003A; 4–KPM 003B; 5–FDH 14B; 6–KPM 110B; 7–KPM 147B, 8–KPM 006A, 9–KPM 056B; 10–KPM 011B; 11–KPM 176A; 12–KPM 176B

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Doug The Eagle

Incubi and Succubi



Side 1

1. The New War	10:09
2. The Murder Game	9:57

Side 2

3. Born With Wings	7:48
4. A Fae Story	6:30
5. The Age of Daryil	8:37

All titles recorded on 1" 24-track



The New War

Rumours of war inside the Succubus and Incubus Academy

There was a great war, for thousands of years...
It took my species to the brink of destruction...

So he was happy living out his life
'til the dragons' men came calling and they cut his head off with a knife
He's not the first, he's likely not the last – It reminds us all of the dreadful past
It's not some random murder, there's a point to what's been done,
And people say a New War has begun.

The last war was a bad time all around
Since the bulk of us were slaughtered and the rest were driven underground
The dragons made potential allies doubt, and adventurers came to flush us out
And I can see it's lunacy when all is said and done
But people say a New War has begun.

The dragons slaughtered woman, man and child
And they spread dark propaganda since they want the 'Cubi race reviled
I know we're not the nicest race as such - but a genocide seems a bit too much.
And just as things were thawing and we trade with everyone
It's looking like a New War has begun.

Are we all gonna die? And in my mind's eye... I see the forces building up.
The chances of life ending happy are grim. Who cares? Who dares?
But we're all in this together, whether we know it or not..

They say Destania has some crazy scheme
And the rumours are she's working on some kind of anti-dragon beam
If true, the dragon side may well be lost, but is victory really worth that cost?
I pray it's just a rumour, not some savage race to run
But people say a New War has begun.

The Age of Daryil

Achieving near-divine power needs some kind of celebration
(From the Chronicles of Jakob Pettersohn)

Blank page, a new chapter in the book
New age, foundations that my actions have shook
My win, the first in several thousand years
My sin, by rights it should have ended in tears

This is the dawning of the Age of Daryil

New power, I'll do my best to use it for good
This hour, there's so much I have not understood
A new way, no matter where my Children roam
A new day, our race is going to find our way home

All of us are evil in our own distinctive ways
Some more so than others but the final total slays
If evil is a constant, then we need more folks alive
To spread it out more thinly (and appease our mating drive)

Dance with the Daryil

Blank page, a new chapter in the book
Blind rage, some other Leaders think I'm a crook
But take heart, ascending didn't harm a soul
A new start, the time has come to make my clan whole

~~THE MURDER GAME~~

The world of DMFA can be a pretty nasty place to live in

Some will call it murder,
Others say they're hunting
Some say they're protecting their own kind
But in our vicious world you'll find
You sometimes have to kill
Just to keep hold of your body, soul and mind

Are we men, or are we monsters?
Careful how you choose
Are we men, or are we monsters?
What have we to lose?

No matter what the others do
We always get the blame
But in the end, we're only pawns
Inside this Murder Game.
A circle of violence, a life paid for a life
We suffer in silence, an endless loop of strife

Some live to a hundred, some live to a thousand
And others have no limit to their span
But even with elders, just a single lucky stroke
Leaves you just as dead as any mortal man

No matter what the others do
We 'Cubi get the blame
But in the end, we're only pawns
Inside this Murder Game.

A circle of violence, a life paid for a life
We suffer in silence, an endless loop of strife

The Angel hunts on Tuesday
She'd like to make you her prey
A little bit here, and a little bit there
No-one will notice and no-one will care
Come one, come all,
Come old, young and new...
You'll have to play the Murder Game too.

Some will call it murder, some will call it hunting
Some say they're protecting their own kind
But in our vicious world you'll find
You sometimes have to kill
Just to keep hold of your body, soul and mind

Are we men, or are we monsters?
Careful how you choose
Are we men, or are we monsters?
What have we to lose?

And pacifism doesn't work
They'll kill you just the same
I hope one day we'll find a way
To end this Murder Game.
A circle of violence, a life paid for a life
We suffer in silence, an endless loop of strife

Born With Wings

Life as a magical creature isn't all it's cracked up to be

You were born
Yes, you were born with wings
And no-one's on your side
And now you'll have to hide
From all the spears and slings,
'Cause you were born with wings

You are on
Yes, you are on the run
And if you stop you're dead
'Cause they'll cut off your head
No matter what you've done
And so you're on the run

So many of our kind will try to hide
Try to hide, just pretending that they're
Just some normal guy
We cannot let our neighbours
See the incubus inside,
Yes, for safety's sake
We're forced to live a lie

They're afraid
Yes, they're afraid of you
Because the power you hold
Could let you steal their soul
Something you'd never do
They're still afraid of you

You can change
Yes, you can change your form
You have the power to hide,
Protect the You inside
And shelter from the storm
'Cause you can change your form

So many aeons past, our kind were cruel,
They were cruel, they'd deceive and kill
And oftentimes rampage
But wars have come, we paid our price
And know that we were fools
Still, so many people
Won't believe we've changed

"Don't get me wrong...
I have no love for the little shifterthings.
But this guy was harmless.
Had a wife, two kids, no crime record.
Bad times..."

There's a school
A school where you can go
They'll keep you safe from harm
They'll teach you what you are
And all you need to know
You only need to go



Album recorded using the Old Ways at The Lab, Cwmbran 2012-2013. Mixed 14-16 Feb. 2013. Vinyl mastering and pressing by The Chrysery. All tracks written and performed by J P Morris. Greetings go out to Keaton, Ren, Wuff and Chaosmage for their help and support in making this album and Amber Williams, whose writing spurred such an amazing frenzy of musical creativity. Apologies are due to Fred Gray and David Gemmell for parts of 'A Fae Story'. Thanks go out to the Rosegarden team, to all at RMRJL, MRL and HomeRecording for keeping the analogue dream alive. Cover by Amber Williams, logo by Luke Turner. Recorded on SM911 and mixed on SM900.

A Fae Story

I was told a tale
About a princess from the Kingdom of Fail
She went to seek the Fae
A royal visit that went badly astray

Seduced by wolves, or eaten by witches
The Kingdom of Fail and the promise of riches
The sky will fall, the land will be broken
The wrath of the Fae is such a terrible token

There came a man in red
He had grey wings upon his back and his head
The stranger made it known
He was a hero who could help save the throne

The King said "This will never do,
We hate your kind, be off with you
We have no need for 'Cubi scum,
Our hero must be a mortal one!"

The hero's blood ran hot
"I'm going to help you if you like it or not"
He waved his mighty sword
And went to bring the Princess
Back to her lord

It took him just two days to find the Princess
But as they tried to leave,
The Fae Lord took him by the sleeve

"The King will try to have
The both of you killed.
If you can hide your time,
I'll make sure vengeance can be mine"

The hero and princess
Returned in triumph and were under arrest
Before they could be hung
The Fae returned and killed
The King and his son

The Fae Lord led them out of jail
And named the hero King of Fail
The wedding was a royal one
And soon the new queen bore a son
(that's me)

There's one thing left to do
I have to tell you that this story was true
But heroes love to roam
And so my Dad left
And put me on the throne

The son of two, of princesses and kings
Beneficent ruler
With a new pair of head-wings
I'll use my brain, my eyes and my ears
Rule wisely and justly
For thousands of years

Equipment used included:

TASCAM MSR-24 tape machine
TASCAM TSR-8 tape machine
Studer A807 master recorder
TASCAM MTS-500 sync unit
Yamaha MG16 sub-mixer
Soundcraft MFXi-20 main mixer
Small Clone chorus, Diode ring modulator
WEM Copicat tape echo
Revox B77 (endless loop of strife, slap echo)
TL Audio 5050 preamp (bass)
Roland MVS-1
Roland JV1010
Waldorf Pulse
Waldorf MicroWave Mk.I
Hammond XM-1 w/ Rotosphere Mk.2
Korg Triton EX
Cheetah MS6
Tornado twin Engine
Creammare MiniMax ASII
Behringer B-1 microphone
Epiphone Thunderbird Gothic bass

The 'Age of Daryil' tape crash was made using a tape loop and the varispeed control on the A807. The intro line of 'The New War' was dubbed from the 'Niall's Song' master tape at lower speed.

Made in the E.U.

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COME ON EILEEN*

THE SOUND OF PHILADELPHIA (T.S.O.P.)†
LET'S MAKE THIS PRECIOUS†

*Directed by Clive Langer and Alan Winstanley
†Directed by Clive Langer, Alan Winstanley and Kevin Rowland

"THESE PEOPLE ROUND HERE WEAR BEATEN DOWN EYES
SUNK IN SMOKE DRYED FACES
THEY'RE SO RESIGNED TO WHAT THEIR FATE IS
BUT NOT US, NOT US
WE ARE FAR TOO YOUNG AND CLEVER
REMEMBER TOORA-LOORA TOORA-LOO-RYE-AY
EILEEN I'LL HUM THIS TUNE FOREVER."



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BSK 3263

Original concept, lyrics and direction by Alice Cooper and Bernie Taupin





Side One
From the Inside
Wish I Were Born in Beverly Hills
The Quiet Room
Nurse Rozetta
Millie and Billie

Produced by David Foster

Side Two
Serious
How You Gonna See Me Now
For Veronica's Sake
Jackknife Johnny
Inmates (We're All Crazy)

Executive Producer: Shep Gordon

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BSK 3263

SIDE ONE.

FROM THE INSIDE

(ALICE COOPER, BERNIE TAUPIN, DICK WAGNER, DAVID FOSTER)

I GOT LOST ON THE ROAD SOMEWHERE WAS IT TEXAS OR WAS IT CANADA
DRINKING WHISKEY IN THE MORNING LIGHT I WORK THE STAGE ALL NIGHT LONG
AT FIRST WE LAUGHED ABOUT IT MY LONG HAIRED DRUNKEN FRIENDS
DROPOSED A TOAST TO JIMMY'S GHOST
I NEVER DREAMED THAT I WOULD WIND UP ON THE LOSING END
I'M STUCK HERE ON THE INSIDE LOOKING OUT
I'M JUST ANOTHER CASE
WHERE'S MY MAKEUP WHERE'S MY FACE ON THE INSIDE
ALL GOT YOUR KICKS FROM WHAT YOU SAW UP THERE
EIGHT BUCKS EVEN BUYS A FOLDING CHAIR
I WAS DOWNING SEAGRAMS ON ANOTHER FLIGHT AND I WORKED
THAT STAGE ALL NIGHT LONG
YOU WERE SCREAMING FOR THE VILLAIN UP THERE
AND I WAS MUCH OBLIGED
THE OLD ROAD SURE SCREWED ME GOOD THIS TIME
IT'S HARD TO SEE WHERE THE VICIOUS CIRCLE ENDS
I'M STUCK HERE ON THE INSIDE LOOKING OUT
THAT'S NO BIG DISGRACE
WHERE'S MY MAKEUP WHERE'S MY FACE ON THE INSIDE

WISH I WERE BORN IN BEVERLY HILLS

(ALICE COOPER, BERNIE TAUPIN, DICK WAGNER)

SHE LOOKED SO SLEEK AND SASSY
ROLLING DOWN RODEO DRIVE
SHE GOT HER DADDY'S BLACK CORNICHE
AND HER TENNIS PRO BY HER SIDE
AND SHE WANTS HER MOTHER'S LOVER
TO EXERCISE HER SKILL
AND IF SHE DON'T SCORE HIM FAST SHE KNOWS THAT HER BROTHER WILL
OH I WISH I WERE BORN IN BEVERLY HILLS
I SWEAR I COULDN'T DRINK HALF AS MUCH AS SHE SPILLS
I WANT TO LIVE IT UP GET MY KICKS AND THRILLS
BE A GIGOLO LOVER AND SEND HER THE BILLS
SHE SAYS THAT SHE'S AN ACTRESS
JUST NEVER GOT A PART
SEE THE TEENAGE MESS WITH THE BURNED OUT GUCCI HEART
SHE CRACKED ONE DAY AT CARTIER
WHEN THINGS CAME TO A HEAD
THEY PUT HER TRINKETS AWAY AND WRAPPED HER UP INSTEAD
OH I WISH I WERE BORN IN BEVERLY HILLS
I SWEAR I COULDN'T DRINK HALF AS MUCH AS SHE SPILLS
I WANT TO LIVE IT UP GET MY KICKS AND THRILLS
BE A GIGOLO LOVER AND SEND HER THE BILLS
SHE BIT LIKE A DOG AND SHE SCREAMED LIKE HELL
"YOU AIN'T TAKING ME TO NO PADDED CELL
YOU BETTER TAKE ALL YOUR HANDS OFF MY HIGH PRICED TAIL"
I WISH I WERE BORN IN BEVERLY HILLS
I SWEAR I COULDN'T DRINK HALF AS MUCH AS SHE SPILLS
I WANT TO LIVE IT UP GET MY KICKS AND THRILLS
BE A GIGOLO LOVER AND SEND HER THE BILLS

THE QUIET ROOM

(ALICE COOPER, BERNIE TAUPIN, DICK WAGNER)

THE CALIFORNIA AIR
YOUR NIGHTGOWN ON THE STAIRS
I REMEMBER EVERY NIGHT
SCENES FROM HOME IN THE QUIET ROOM
HOW LONG HAVE I BEEN GONE
DID WINTER KILL THE LAWN
AND ALL THOSE POLAROIDS YOU SENT ARE ON THE WALL
IN THE QUIET ROOM
THEY'VE GOT THIS PLACE
WHERE THEY'VE BEEN KEEPIN' ME
WHERE I CAN'T HURT MYSELF
I CAN'T GET MY WRISTS TO BLEED
JUST DON'T KNOW WHY
SUICIDE APPEALS TO ME
THE QUIET ROOM
IS STERILIZED AND WHITE
IT'S LIKE A TOMB
WITH JUST A MOTH STAINED NAKED NIGHT
PLASTIC FORKS AND SPOONS
NO LACES IN MY SHOES
THEY ALL KNOW WHAT I TRIED TO DO
OUTSIDE THE QUIET ROOM
THIS QUIET PLACE
IT AIN'T SO NEW TO ME
ITS HAUNTED ATMOSPHERE
HAS HEARD SO MANY SCREAM
MY HOME FROM HOME
MY TWILIGHT ZONE
MY STRANGEST DREAM
MY CONFIDANT I HAVE CONFESSED MY LIFE
THE QUIET ROOM
KNOWS MORE ABOUT ME
THAN MY WIFE
THEY'VE GOT THIS PLACE
WHERE THEY'VE BEEN KEEPING ME
WHERE I CAN'T HURT MYSELF
I JUST CAN'T
I JUST CAN'T GET THESE DAMN WRISTS TO BLEED
A MATTRESS ON THE FLOOR
NO HANDLES ON THE DOOR
I REALLY NEED NOTHING HERE
I'M ALONE

NURSE ROZETTA

(ALICE COOPER, BERNIE TAUPIN, DAVID FOSTER, STEVE LUKATHER)

I'M A SHEPHERD FOR THE PENTECOST
I GOT MY SCRIPTURES AND MY WIRES CROSSED
I GOT NO KIDS AND I GOT NO HOME
THEY WANT US HOLY MEN TO LIVE ALONE
SINCE I'VE BEEN HERE FOR A LITTLE STAY
I SEE ROZETTA DAY BY DAY
SHE TURNS MY HEAD MAKES ME COUGH
I WANT TO TEAR MY COLLAR OFF
I JUST CAN'T SLEEP AT NIGHT
ROZETTA DRESSED IN WHITE
SHE'S GOT THE DEVIL'S LIGHT SHINING IN HER EYES
SCREAMED MY SERMON DAMNING SIN AND VICE
WHEN UNDERNEATH I WAS A REGULAR GUY
MY PULPIT MELTED LIKE A BLOCK OF ICE
WHEN A BOLT OF LIGHTENING HIT ME FROM THE SKY
FROM MY STRETCHER WHEN THEY WHEELED ME IN
I STARED DIRECTLY IN THE EYES OF SIN
NURSE ROZETTA STANDING OVER ME
AND I WAS HELPLESS AS A MAN OF GOD COULD BE
NURSE ROZETTA I WON'T LET HER
CATCH ME PEEKING DOWN HER SWEATER
FANTASIZING SILK SUSPENDERS ON HER THIGHS
NURSE ROZETTA MAKE ME BETTER
SECRETLY MY EYES UNDRESS HER
LET ME FEEL YOUR TONGUE DEPRESSOR
I'M SUDDENLY TWIKE MY SIZE
MY PANTS ARE ALL WET INSIDE
SHE'S SO CREATIVE WITH A BAR OF SOAP
AND SO INVENTIVE WITH A STETHOSCOPE
TO CHECK MY PULSE SHE GOTTA HOLD MY HAND
I BLOW THE FUSE ON THE ENCEPHALOGRAM
SATAN SENT HER FROM THE BOWELS OF HELL
I SHOULD HAVE RECOGNIZED OLD JEZBEL
I SURRENDERED TO THE URGES I FELT
SHE POPPED THE BUCKLE ON MY BIBLE BELT
I'D LICK HER NYLON SEAMS
LIKE A HUNGRY CAT WITH CREAM
ON WHAT A VIVID SCENE
AND I CAN'T HOLD BACK NO MORE

MILLIE AND BILLIE

(ALICE COOPER, BERNIE TAUPIN, BRUCE ROBERTS)

BILLIE I WONDER WHY ARE WE INSANE
WILL WE EVER GET BETTER
WILL WE STAY THE SAME
BILLIE I AM WORRIED
MILLIE DON'T WORRY
NO ONE KNOWS OUR PAIN
BEING IN LOVE IS CRAZY NOT ALONE THAT WAY
I KNOW YOU'RE WORRIED TODAY
GOD MADE LOVE CRAZY SO ME WOULDN'T FEEL ALONE
HE WAS THINKING OF US HE WAS THINKING OF US
GOD MADE LOVE CRAZY SO ME WOULDN'T FEEL SO ALONE
BILLIE MY MIND SEEMS TO WANDER TO EVENTS OF A NIGHT LONG AGO
DRIVING ALONG WITH OUR GUILT WELL CONCEALED
IN THE TRUNK OF YOUR 68 OLDS
MILLIE OUR WORLD'S AN ASYLUM
AND OUR MINDS LIKE YOU SAY AIN'T THAT STRAIGHT
BUT YOU KNOW AND I KNOW OUR PASSIONS NOT DEFORMED IT'S TRUE IT'D SAY
WE'LL LOVE OUR LIFETIME
GOD MADE LOVE CRAZY SO HE WOULDN'T FEEL ALONE
HE WAS THINKING OF US HE WAS THINKING OF US
GOD MADE LOVE CRAZY SO HE WOULDN'T FEEL SO ALONE
BILLIE I DREAM OF OUR CHILDREN
THEY'RE FRIGHTENING AND GRUESOME AND SAD
AND I DON'T WANT THEM GROWING INSIDE ME
THEY'RE NO PRIZE FOR THE LOVE THAT WE HAVE
ON MILLIE OH BILLIE CRIMINALLY INSANE
OH BILLIE OH MILLIE
OH BILLIE IT'S FRESH IN MY MEMORY THE NIGHT THAT IT HAD TO BE DONE
YOU WITH YOUR PICK AXE AND SCISSORS
AND YOU WITH YOUR SHOVEL AND GUN
AND I LIKED YOUR LATE HUSBAND DONALD
BUT SUCH TORTURE HIS MEMORY BRINGS
ALL SLICED UP AND SEALED TIGHT IN BAGGIES
GUESS LOVE MAKES YOU DO FUNNY THINGS
OH BILLIE OH MILLIE CRIMINALLY INSANE
OH MILLIE OH BILLIE

SIDE TWO

SERIOUS

(ALICE COOPER, BERNIE TAUPIN, DAVID FOSTER, STEVE LUKATHER)

WHEN I LOOK BACK AT MY TIME AT THE TRACK
AND I PLAYED AND I PLAYED AND I PLAYED AND I WAS
SHOOTING THE CRAPS AT THE BACK OF FAT JACK'S
COME ON FADE ME JAKE
I'M A LAS VEGAS DREAMER THEY TOOK TO THE CLEANERS
A BATH WHAT A BATH WHAT A BATH I'D TAKE
A FISH ON A HOOK I WAS RATTLED AND SHOOK 'CAUSE I LOST MY STAKE
I TOOK THAT SERIOUS
ALL OF MY LIFE WAS A LAUGH AND A JOKE
AND A DRINK AND A SMOKE
AND THEN I PASSED OUT ON THE FLOOR
AGAIN AND AGAIN AND AGAIN AND AGAIN AND AGAIN
I'M A GAMBLING FOOL WITH A ROLL AND A CUE
WANNA PLAY WANNA PLAY WANNA PLAY WITH ME
PUT MY ASS ON THE LINE RUBBED MY NOSE IN THE GRIME
AND THEY DICKED ME CLEAN
THE CHANCE AND THE GAME DROVE OLD SILKY INSANE
WHAT A PAIN WHAT A STRAIN ON MY BRAIN IT WAS
A FISH ON A HOOK I WAS RATTLED AND SHOOK 'CAUSE I LOST MY STAKE
I TOOK THAT SERIOUS
ALL OF MY LIFE WAS A LAUGH AND A JOKE
A DRINK AND A SMOKE
AND THEN I'D PASSED OUT ON THE FLOOR
AGAIN AND AGAIN AND AGAIN AND AGAIN AND AGAIN
SERIOUS IT WAS SERIOUS OH SO SERIOUS
SERIOUS IT WAS SERIOUS OH SO SERIOUS
ALL OF MY LIFE WAS A LAUGH AND A JOKE
A DRINK AND A SMOKE
AND THEN I PASSED OUT ON THE FLOOR
OR A FRIEND
AGAIN AND AGAIN AND AGAIN AND AGAIN AND AGAIN
ALL OF MY LIFE WAS A LAUGH AND A JOKE
A DRINK A SMOKE
AND THEN I PASSED OUT ON THE FLOOR
OR A FRIEND
AGAIN AND AGAIN AND AGAIN AND AGAIN AND AGAIN AND AGAIN AND AGAIN
AND AGAIN AND AGAIN AND AGAIN AND AGAIN AND AGAIN AND AGAIN
AND AGAIN AND AGAIN

HOW YOU GONNA SEE ME NOW

(ALICE COOPER, BERNIE TAUPIN, DICK WAGNER)

DEAR DARLIN' SURPRISED TO HEAR FROM ME?
BET YOU'RE SITTIN' DRINKIN' COFFEE, YAWNIN SLEEPILY
JUST TO LET YOU KNOW I'M GONNA BE HOME SOON
I'M KIND A AWKWARD AND AFRAID
TIME HAS CHANGED YOUR POINT OF VIEW
HOW YOU GONNA SEE ME NOW
PLEASE DON'T SEE ME UGLY BABE
'CAUSE I KNOW I LET YOU DOWN
IN OH SO MANY WAYS
HOW YOU GONNA SEE ME NOW
SINCE WE'VE BEEN ON OUR OWN
ARE YOU GONNA LOVE THE MAN
WHEN THE MAN GETS HOME
LISTEN DARLIN' NOW I'M HEADIN' FOR THE WEST
STRAIGHTENED OUT MY HEAD BUT MY OLD HEART IS STILL A MESS
YES I'M WORRIED HONEY
GUESS THAT'S NATURAL THOUGH
IT'S LIKE I'M WAITIN' FOR A WELCOME SIGH
LIKE A NOBO IN THE SNOW
HOW YOU GONNA SEE ME NOW
PLEASE DON'T SEE ME UGLY BABE
'CAUSE I KNOW I LET YOU DOWN
IN OH SO MANY WAYS
HOW YOU GONNA SEE ME NOW
SINCE WE'VE BEEN ON OUR OWN
ARE YOU GONNA LOVE THE MAN
WHEN THE MAN GETS HOME
AND JUST LIKE THE FIRST TIME WE'RE JUST STRANGERS AGAIN
I MIGHT HAVE GROWN OUT OF STYLE
IN THE PLACE I'VE BEEN
AND JUST LIKE THE FIRST TIME
I'LL BE SNAKIN' INSIDE
WHEN I WALK IN THE DOOR
THERE'LL BE NO PLACE TO HIDE
HOW YOU GONNA SEE ME NOW
PLEASE DON'T SEE ME UGLY BABE
'CAUSE I KNOW I LET YOU DOWN
IN OH SO MANY WAYS
NOW YOU GONNA SEE ME NOW
SINCE WE'VE BEEN ON OUR OWN
ARE YOU GONNA LOVE THE MAN
WHEN THE MAN GETS NOME

FOR VERONICA'S SAKE

(ALICE COOPER, BERNIE TAUPIN, DICK WAGNER)

I GOT A NAME AND NUMBER
I GOT MY BED ASSIGNED
I GOT A DOG IN THE CITY POUND THAT I LEFT BEHIND
I'M STRAPPED DOWN AND WILD-EYED
SHE'S LOCKED UP IN A PEN
SHE NEEDS SOMEBODY TO FEED HER
AND I'M HER ONLY FRIEND
SO FOR VERONICA'S SAKE
I GOTTA GET OUT OF HERE
YEA FOR VERONICA'S SAKE SHE CAN GET PRETTY WEIRD
YEA FOR VERONICA'S SAKE I GOTTA GET MYSELF OUT OF HERE
WE BOTH BEEN PUT IN CAGES
WE GOT OUR SNOTS AND TAGS
I GOT MY SWEATIN' FIST TO SHAVE
SHE'S GOT HER TAIL TO WAG
SHE HAS TO BARK AND WHIMPER WHILE I COULD SCREAM AND SHOUT
THE CLOCK ABOVE THE PSYCHO WARD SAYS TIME IS RUNNING OUT
SO FOR VERONICA'S SAKE I GOTTA GET OUT OF HERE
YEA FOR VERONICA'S SAKE SHE CAN GET PRETTY WEIRD
YEA FOR VERONICA'S SAKE I GOTTA GET MYSELF OUT OF HERE
AND I CAN SEE HER HOWLING ALL NIGHT AT THE LONELY MOON
THEY'RE GOING TO GIVE HER THE GAS IF I DON'T GET THERE SOON
I GOTTA GET THERE SOON
FOR VERONICA'S SAKE I GOTTA GET OUT OF HERE
YEA FOR VERONICA'S SAKE SHE CAN GET PRETTY WEIRD

JACKKNIFE JOHNNY

(ALICE COOPER, BERNIE TAUPIN, DICK WAGNER)

FROM HIS ARMY CONFESSIONS OF HIS MILITARY DAYS
YOU STILL CARRY THE SHRAPNEL YOU'RE SHELL-SHOCKED AND DAZED
DEAR JOHNNY HAVE YOU JUST LOST YOUR WAY
OR LIKE DENIM AND LEATHER ARE YOU FADED AND FRAYED
INSTITUTE LACKIES WITH HOT BOURBON BREATH
WHITE COATS AND NEEDLES JOHNNY LIKE TO SCARE YOU TO DEATH
DEAR JOHNNY DO YOU FEEL YOUR BEST
WHEN YOU'RE STRUNG OUT AT NIGHT ON YOUR MORPHINE AND METH
JACKKNIFE JOHNNY YOU'RE A FLOOR MOPPIN' FLUNKIE
TOOL OF A DAGGER'S DRAWN WORLD
JACKKNIFE JOHNNY THEM OLD VETS GOTTA HATE YOU
FOR BRINGING HOME THAT V.C. GIRL
JACKKNIFE JOHNNY WELCOME TO OUR WORLD
FROM THE TONE DEAF NEARING OF THE DRAFT BOARD GAME
YOU WERE WASHING CARS DOWN IN DALLAS WHEN THE HOLOCAUST CAME
DEAR JOHNNY YOUR EXCUSE WAS LAME
ALL YOUR FRIENDS SLEEP IN BOXES WHILE YOU SLEEP IN CHAINS
JACKKNIFE JOHNNY YOU'RE A BAD JUNGLE MONKEY
TOOL OF A DAGGER'S DRAWN WORLD
JACKKNIFE JOHNNY ALL THEM VETS GOTTA HATE YOU
FOR BRINGING NOME THAT V.C. GIRL
JACKKNIFE JOHNNY WELCOME TO OUR WORLD
JACKKNIFE JOHNNY YOU'RE A FLOOR MOPPIN' FLUNKIE
TOOL OF A DAGGER'S DRAWN WORLD
JACKKNIFE JOHNNY ALL THEM OLD VETS GOTTA HATE YOU
FOR BRINGING NOME THAT V.C. GIRL
JACKKNIFE JOHNNY
JACKKNIFE JOHNNY YOU'RE A BAD JUNGLE MONKEY
TOOL OF A DAGGER'S DRAWN WORLD
JACKKNIFE JOHNNY THEM OLD VETS GOTTA HATE YOU
FOR BRINGING NOME THAT V.C. GIRL
JACKKNIFE JOHNNY

INMATES (WE'RE ALL CRAZY)

(ALICE COOPER, BERNIE TAUPIN, DICK WAGNER)

IT'S NOT LIKE WE DID SOMETHING WRONG
WE JUST BURNED DOWN THE CHURCH WHILE THE CHOIR
WITHIN SANG RELIGIOUS SONGS
AND IT'S NOT LIKE WE THOUGHT WE WAS RIGHT
WE JUST PLAYED WITH THE WHEELS OF A PASSENGER TRAIN
THAT CRACKED ON THE TRACKS
ONE NIGHT
IT'S NOT LIKE WE AIN'T ON THE BALL
WE JUST TALK TO OUR SHRINKS
NUN THEY TALK TO THEIR SHRINKS
NO WONDER WE'RE UP THE WALL
WE'RE NOT STUPID OR DUMB
WE'RE THE LUNATIC FRINGE WHO RUSTED THE HINGE ON UNCLE SAM'S
DAUGHTERS AND SONS
GOOD OLD BOYS AND GIRLS CONGREGATING WAITING
IN ANOTHER WORLD
WITH ROLLER COASTER BRAINS
IMAGINE PLAYING WITH TRAINS
GOOD OLD BOYS AND GIRLS CONGREGATING WAITING IN SOME OTHER WORLD
WE'RE ALL CRAZY WE'RE ALL CRAZY WE'RE ALL CRAZY
LIZZY BORDEN TOOK AN AXE AND GAVE HER MOTHER FORTY WHACKS
AND DON'T THINK WE'RE TRYING TO BE BAD
ALL THE INNOCENT CRIME SEEMED ALRIGHT AT THE TIME
NOT NECESSARILY MAD NOT NECESSARILY MAD
WE WATCH EVERY DAY FOR THE BUS AND THE DRIVER WOULD SAY
"THAT'S WHERE LUNATICS STAY"
I WONDER IF HE'S TALKING ABOUT US
IT'S NOT LIKE WE'RE VICIOUS OR GONE
WE JUST DUG UP THE GRAVES WHERE YOUR RELATIVES LAY
IN OLD FOREST LAWN
AND IT'S NOT LIKE WE DON'T KNOW THE SCORE
WE'RE THE FRAGILE ELITE THEY DRAGGED OFF THE STREET
I GUESS THEY JUST COULDN'T TAKE US NO MORE
GOOD OLD BOYS AND GIRLS CONGREGATING WAITING IN ANOTHER WORLD
WITH ROLLER COASTER BRAINS
IMAGINE DIGGING UP GRAVES
GOOD OLD BOYS AND GIRLS CONGREGATING WAITING
IN SOME OTHER WORLD
WE'RE ALL CRAZY WE'RE ALL CRAZY WE'RE ALL CRAZY
WE'RE ALL CRAZY WE'RE ALL CRAZY WE'RE ALL CRAZY
WE'RE ALL CRAZY

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" I'VE WRESTLED WITH REALITY FOR 34 YEARS, AND I'M GLAD TO SAY THAT I'VE FINALLY WON OUT OVER IT."

ELWOOD P DOWD
"HARVEY"

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BUDDAH RECORDS
JOSH FRIKE



Linda Ronstadt



with Nelson Riddle and his Orchestra


1
(20:18)


You Took Advantage Of Me • Sophisticated Lady • Can't We
Be Friends • My Old Flame • Falling In Love Again • Lush Life
2
(19:16)
℗1984
Elektra/
Asylum
Records
LINDA RONSTADT • LUSH LIFE
Manufactured by Columbia House under license. • Made in U.S.A.


LINDA RONSTADT • WHAT'S NEW
SIDE
2
Side Two: I DON'T STAND A SHOPT OF A CHANCE
WITH YOU • WHAT'LL I DO • LOVER MAN (OH
WHERE CAN YOU BE) • GOOD-BYE
Manufactured by Columbia House under license
asylum


LINDA RONSTADT • FOR SENTIMENTAL REASONS
WHEN YOU WISH UPON A STAR • BEWITCHED, BOTHERED & BEWILDERED •
YOU GO TO MY HEAD • BUT NOT FOR ME • MY FUNNY VALENTINE
ASYLUM
60474-4-E
1
(20:10)
PRODUCED BY PETER ASHER ARRANGED BY NELSON RIDDLE
RECORDED & MIXED BY GEORGE MASSENBURG
Manufactured by Columbia House under license. • Made in U.S.A.


LINDA RONSTADT • FOR SENTIMENTAL REASONS
I GET ALONG WITHOUT YOU VERY WELL • AM I BLUE • I LOVE YOU FOR SENTIMENTAL REASONS • STRAIGHTEN UP AND FLY RIGHT • LITTLE GIRL BLUE • 'ROUND MIDNIGHT
ASYLUM
60474-4-E
2
(21:05)
PRODUCED BY PETER ASHER ARRANGED BY NELSON RIDDLE
RECORDED & MIXED BY GEORGE MASSENBURG
Manufactured by Columbia House under license. • Made in U.S.A.


When I Fall In Love • Skylark • It Never Entered My Mind •
Mean To Me • When Your Lover Has Gone • I'm A Fool To Want You
ASYLUM
60387-4
HX PRO
1
(23:01)
℗1984
Elektra/
Asylum
Records
LINDA RONSTADT • LUSH LIFE
Manufactured by Columbia House under license. • Made in U.S.A.


You Took Advantage Of Me • Sophisticated Lady • Can't We
Be Friends • My Old Flame • Falling In Love Again • Lush Life
ASYLUM
60387-4
dbx
HX PRO
2
(18:18)
℗ 1984
Elektra/
Asylum
Records
LINDA RONSTADT • LUSH LIFE
Manufactured by Columbia House under license. • Made in U.S.A.

LINDA RONSTADT · WHAT'S NEW

SIDE 1.

Side One: WHAT'S NEW · I'VE GOT A CRUSH ON YOU · GUESS I'LL HANG MY TEARS OUT TO DRY · CRAZY HE CALLS ME · SOMEONE TO WATCH OVER ME

DOLBY STEREO

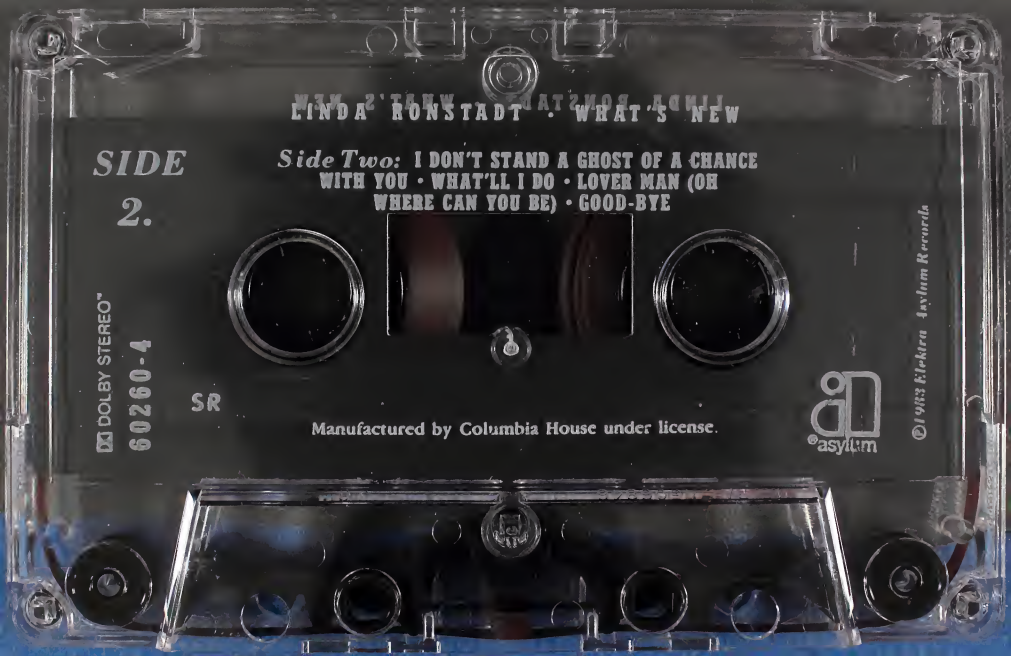
60260-4

SR

Produced by PETER ASHER
Arranged & conducted by NELSON RIDDLE
Recorded & mixed by GEORGE MASSENBURG

asylum

© 1983 Elektra/Asylum Records


LINDA RONSTADT • WHAT'S NEW
SIDE 2.
Side Two: I DON'T STAND A GHOST OF A CHANCE WITH YOU • WHAT'LL I DO • LOVER MAN (OH WHERE CAN YOU BE) • GOOD-BYE
DOLBY STEREO
60260-4
SR
Manufactured by Columbia House under license.
asylum
©1983 Elektra Asylum Records



DELOS

DEL-14401
(24400)
STEREO
33⅓

WOLFGANG AMADEUS MOZART [19:10]

Symphony No. 5 in B Flat Major, K.22

Band 1—Allegro (2:34)
Band 2—Andante (2:56)
Band 3—Allegro molto (1:25)

Symphony No. 4 in D Major, K.19

Band 4—Allegro (4:30)
Band 5—Andante (4:55)
Band 6—Presto (2:17)

DELOS CHAMBER ORCHESTRA
JAMES DEPREIST, Conductor

Recorded and Manufactured in U.S.A.
℗1974 Delos Records, Inc.



2

DELOS

DEL-14401
(24400)
STEREO
33⅓

WOLFGANG AMADEUS MOZART

[21:38]

Symphony No. 29 in A Major, K.201

Band 1—Allegro moderato (6:43)
Band 2—Andante (5:05)
Band 3—Menuetto/Trio (3:14)
Band 4—Allegro con spirito (6:20)

DELOS CHAMBER ORCHESTRA

JAMES DEPREIST, Conductor

Recorded and Manufactured in U.S.A.
℗1974 Delos Records, Inc.



RECORDS

ST. PETER & PAUL C.H.S.
SHOOTING STARS STEEL BAND
ST. THOMAS, V. I.

SIDE A
LP-0001

33⅓ RPM
STEREO

1. ROPE (S. Francisco)
2. SPINNING SONG (BMI)
3. WICHITA LINEMAN (ASCAP)
4. DRUNK AND DISORDERLY (S. Francisco)
5. NEVER CAN SAY GOODBYE (BMI)

Arrangements by Michael W. Alexander
Recording Engineer: Leonard Monsanto



RECORDS

ST. PETER & PAUL C.H.S.
SHOOTING STARS STEEL BAND
ST. THOMAS, V. I.

SIDE B
LP-0001

33⅓ RPM
STEREO

6. ST. THOMAS GIRL (A. Roberts)
7. N. T. (BMI)
8. WHAT'S GOIN' ON (ASCAP)
9. KOOL IS BACK (Stephanye Music, Inc.)

Arrangements by Michael W. Alexander
Recording Engineer: Leonard Monsanto


GEMINII RECORDS
Body Motivator International
JOZZEL
PROMO ONLY NOT FOR SALE
℗ © 1989
GR 4885-A
UP
NUPE INT'L BMI
HYPED VERSION
(M. Etheredge, L. Means)
RADIO EDIT - (HYPED)
(M. Etheredge, L. Means)
ACAPELLA
(M. Etheredge, L. Means)
Produced by M. Etheredge
Engineered by M. Etheredge
P. Owens
Mixed by P. Owens
M. Etheredge
BONNE MUSIC STUDIO
P.O. Box 30 UNIVERSITY FINANCE STATION SYRACUSE, NY. 13210


GEMINII RECORDS
Body Motivator International
JOZZEL
"THE MEDIA"
PROMOTIONAL - NOT FOR SALE
℗ © 1989
GR 4885-B
DOWN
NUPE INT'L BMI
CLUB BEATS
(M. Etheredge, L. Means)
RADIO EDIT - (Shredded)
(M. Etheredge, L. Means)
BONUS BEATS
(M. Etheredge, L. Means)
Produced by M. Etheredge
Engineered by M. Etheredge
P. Owens
Mixed by P. Owens
M. Etheredge
BONNIE MUSIC STUDIO
P.O. Box 39 UNIVERSITY FINANCE STATION SYRACUSE, NY. 13210

FOREIGN LOVER

RECORDS

FL 777 A

33⅓ RPM

STEREO

(BMI)
Produced &
Arranged by
Skip Nelly &
[illegible] Holman
[illegible] 7:10

Special thanks to
Radio Magic 102 in
Houston, Texas,
Tony Gray, Cathy Tezeno,
Clara Caldwell,
Delora Pickett,
Linda Grant and
Captain Jack for
inspiration . . .

LOVE BEYOND SEX

(Bob [illegible]dozie)

FOREIGN LOVER

featuring

"CLASSY ROXANNE"

FOR BOOKING (713) 661-6300
Houston, Texas

Mfg. & Dist. by Macola Record Co.
6209 Santa Monica Blvd.
Hollywood, CA 90038
(213) 469-5821

FOREIGN LOVER

RECORDS

FL 777 B
33⅓ RPM
STEREO

(BMI)
Produced &
Arranged by
Skip Nelly &
Skip Holman
TIME: 7:10

Special thanks to
Radio Magic 102 in
Houston, Texas,
Tony Gray, Cathy Tezeno,
Clara Caldwell,
Delora Pickett,
Linda Grant and
Captain Jack for
inspiration . . .

1. TRIBUTE TO MARVIN GAYE 6:30
(Tony Gray/Bob Obodozie)

2. MARVIN GAYE 4:38
(Tony Gray/Bob Obodozie)

FOREIGN LOVER

FOR BOOKING (713) 661-6300
Houston, Texas

Mfg. & Dist. by Macola Record Co
6209 Santa Monica Blvd.
Hollywood, CA 90038
(213) 469-5821



UNI RECORDS®

ULTIMATE FORCE

UNI-8014
UNI 8628

SIDE ONE
12" 33 1/3 R.P.M.

I'M NOT PLAYING (Vocal Version) 4:12 ASCAP
I'M NOT PLAYING (Instrumental) 4:12 ASCAP
(Joseph Kirkland-Robert Daymond)
PRODUCED BY JAZZY JAY
Executive Producers: Rocky Bucano & Jazzy Jay
Remixed and Engineered by Skeff Anselm
Strong City Music
℗ 1989 UNI
Records, Inc.

© 1988 UNI
Records, Inc.

MFD BY MCA RECORDS, INC., 70 UNIVERSAL CITY PLAZA, UNIVERSAL CITY, CA 91608



UNI RECORDS®

ULTIMATE FORCE

UNI-8014
UNI 8629

SIDE TWO
12" 33 1/3 R.P.M.

I'M NOT PLAYING (Dub Version) 4:12 ASCAP
I'M NOT PLAYING (Accapella) 4:12 ASCAP
(Joseph Kirkland-Robert Daymond)
PRODUCED BY JAZZY JAY
Executive Producers: Rocky Bucano & Jazzy Jay
Remixed and Engineered by Skeff Anselm
Strong City Music
℗ 1989 UNI
Records, Inc.

MFD BY MCA RECORDS, INC., 70 UNIVERSAL CITY PLAZA, UNIVERSAL CITY, CA 91608

© 1988 UNI
Records, Inc.

12-256

16 minutes

33⅓

Evelyn Thomas




Epic
Disco Single
33⅓ RPM
STEREO
℗ 1979 CBS Inc.
48-50817
XSS 166369
Time: 7:44
FREE LIFE
DANCE FANTASY
-C. Carwell - P. Walker - W. Blackman -
W. Stalling - S. Bean - M. Webb-
Special Version From The Epic
Lp: "FREE LIFE" JE 36046
Produced by Philip Bailey and Tommy
Vicari with Carl Carwell
Publisher: Free Life Music/Holy
Sound Music (BMI)
DEMONSTRATION
NOT FOR SALE
"EPIC" IS A TRADEMARK OF CBS INC./MARCA REG.

MDW RECORDS™

IN MOTION

33 1/3 RPM
SIDE 1
MDW-101A
STEREO



ASCAP
WRITTEN,ARRANGED,
PRODUCED BY:
MICHAEL "CHASE" WHITE
& DONNA STANCELL
ENGINEERED BY:
JAMES ROBESON

1. MORE THAN YOU'LL EVER KNOW 6:06
2. CAN YOU FEEL IT 6:05

MICHAEL "CHASE" WHITE & DONNA STANCELL

© 1987 STANCELL / WHITE
℗ 1988 MDW RECORDS INC.
PUBLISHED BY: MDW RECORDS, INC.

MDW RECORDS™

IN MOTION

33 1/3 RPM
SIDE 2
MDW-101A
STEREO



ASCAP
WRITTEN,ARRANGED,
PRODUCED BY:
MICHAEL "CHASE" WHITE
& DONNA STANCELL
ENGINEERED BY:
JAMES ROBESON

1 DONNA 6:28

(INSTRUMENTAL)

MICHAEL "CHASE" WHITE & DONNA STANCELL

© 1987 STANCELL / WHITE
℗ 1988 MDW RECORDS INC.
PUBLISHED BY: MDW RECORDS, INC.

Sound 1 ®

"SURE I WILL"

ROBIN LEE

SN 9001
Side 1
*Fond Pub.
BMI
℗ 1972

33 1/3 RPM
STEREO

1. SURE I WILL - 2:23*
2. YOUR WHOLE WORLD - 2:12*
3. THE BELLS OF THE TIME - 2:57*
4. I'M JUST PASSING THROUGH - 2:12*
5. ALABAMA - 2:18*

Sound 1 ®

"SURE I WILL"

ROBIN LEE

SN 9001
Side 2
*Fond Pub.
BMI
℗ 1972

33 1/3 RPM
STEREO

1. MASTER PLAN - 2:12*
2. HOW HIGH WILL THE BALL BOUNCE - 2:13*
3. ELIZABETH - 3:19*
4. THE END - 3:00*



Records Inc.

STEREO

6:02

Produced & Arranged by

Tony Sciuto

Courtesy of Portrait Records

Pack-Up Music
Publishing Co., Inc.

DISCO MIX

Engineered by

John Ariosa

LOOKING FOR YOU

(Don Wimbrough)

PAPER CUP

1979 P.C. Records Inc.

Recorded at Sheffield

CAM Records

F S P

SIDE A
33 1/3 RPM
©℗ 1990
TIME LIGHT MUSIC (ASCAP)
NEW TREND PUBLISHING BMI

CAM-0010
Producer MEEKAAEEL

GET A JOB (RADIO MIX) T-4:20

GET A JOB (CLUB MIX) T-5:36

(ALEX MARION, JAMES TURNER, MEEKAAEEL)

WAITING FOR U GIRL T-4:52

(ALEX MARION, RAY RUFFIN, JR., C. SLAUGHTER,
G.L.C. MIMS, D. LEE, H. LEE)

A C M PRODUCTIONS • 4800 E. 177TH ST. • CLEVELAND, OHIO 44128 • 216-581-6416

CAM Records

F S P

SIDE B
33 1/3 RPM
℗ 1990
TIME LIGHT MUSIC (ASCAP)
NEW TREND PUBLISHING (BMI)
CROSSTALK (BMI)

CAM-0010
Producers
TERRY HOT SCOTT
HARVEY PALMER
EQ.

FUNKY MONKEY DANCE

(RADIO MIX) T-3:55
(CLUB MIX) T-7:32
(DUB MIX) T-6:53

(ALEX MARION, TERRY L. SCOTT, G.L.C. MIMS,
RAY L. RUFFIN, JR.)

A C M PRODUCTIONS • 4800 E. 177TH ST. • CLEVELAND, OHIO 44128 • 216-581-6416

NIGHT COMMUNICATION

E.P.-1



record city records INC

1301 DEER PARK AVE., NORTH BABYLON, NY 11703

(516) 242-0626

Gentle Rain Music
Walter J. Hunt
Enterprises, Inc.
ASCAP
TIME: 4:35
45 RPM

STEREO
VOCAL
RCR 12-500A
Executive Producer:
Walter J. Hunt
Produced By:
J. Badlotto
& Steve Camhi for:
Force II Productions
Programmed & Arranged
By: J. Badlotto

I WANT YOU

(J. Badlotto)

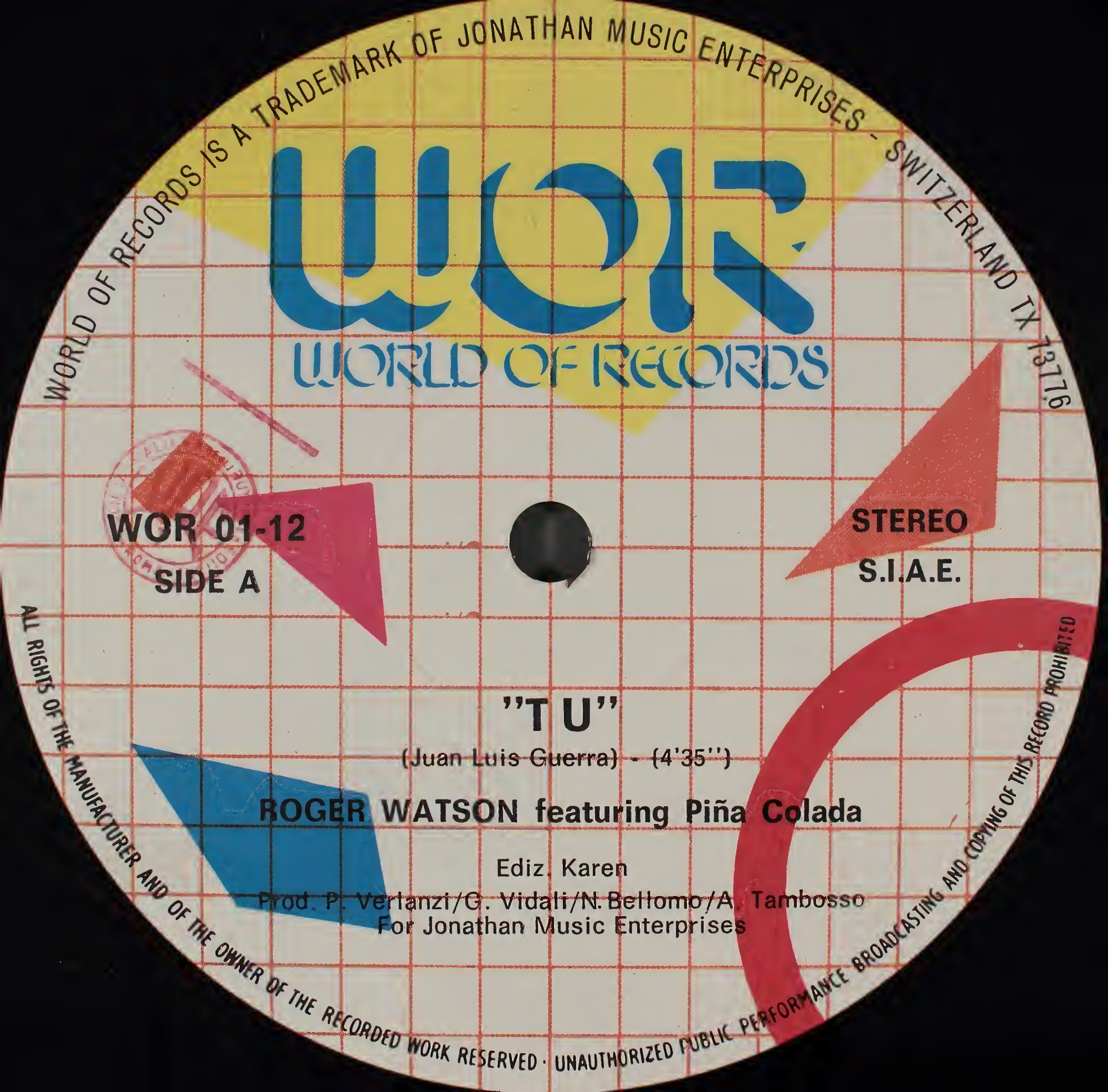
SHERRI

℗ © RECORD CITY RECORDS, INC.
Manufactured in U.S.A.


record city
records INC
1301 DEER PARK AVE., NORTH BABYLON, NY 11703
(516) 242-0626
Gentle Rain Music
Walter J. Hunt
Enterprises, Inc.
ASCAP
TIME: 5:35
45 RPM
STEREO
DUB 7" VOCAL
RCR 12-500B
Executive Producer:
Walter J. Hunt
Produced By:
J. Badlotto
& Steve Camhi for:
Force II Productions
Programmed & Arranged
By: J. Badlotto
I WANT YOU
(J. Badlotto)
SHERRI
℗ © RECORD CITY RECORDS, INC.
Manufactured in U.S.A.


MIZION
RECORDS
STEREO
© 1983 - A
DudGor Music
(BMI)
45 RPM
Time: 3.10
05-1801
CONSCIENCE OF MAN
Scott D. Kirby / Ben Brooks
OSKAR SCOTTI
Produced by Ben Brooks / Oskar Scotti
1800 N. Argyle # 406
Hollywood, CA. 90028

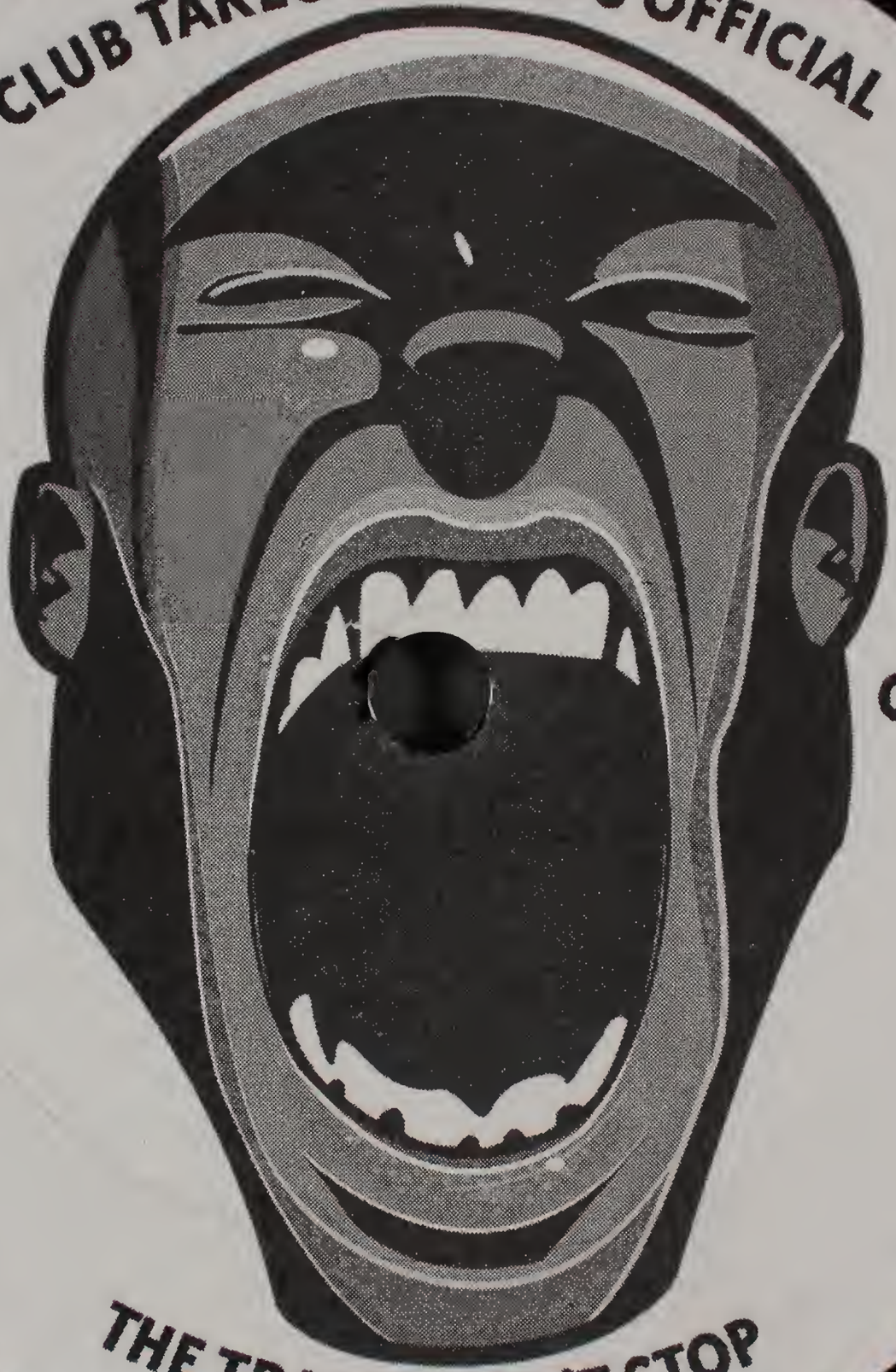

NIXON
RECORDS
STEREO
© 1983 - B
Slam Music /
DudGor Music
(BMI)
45 RPM
Time: 4:13
05-1801
PARTY ANIMAL
Scott D. Kirby / Ben Brooks
OSKAR SCOTTI
Produced by Ben Brooks / Oskar Scotti
1800 N. Argyle # 406
Hollywood, CA. 90028


WORLD OF RECORDS IS A TRADEMARK OF JONATHAN MUSIC ENTERPRISES - SWITZERLAND TX 13776
WOR
WORLD OF RECORDS
WOR 01-12
SIDE A
STEREO
S.I.A.E.
"T U"
(Juan Luis Guerra) - (4'35")
ROGER WATSON featuring Piña Colada
Ediz. Karen
Prod. P. Verlanzi/G. Vidali/N. Bellomo/A. Tambosso
For Jonathan Music Enterprises
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WOR
WORLD OF RECORDS
WOR 01-12
SIDE AA
STEREO
S.I.A.E.
BAILAR MI SALSA
(G. Vidali) - (4'53")
ROGER WATSON
Ediz. Jonathan Music Enterprises (SUISA)
Prod. J. Tedesco/P. Verlanzi/G. Vidali
For Jonathan Music Enterprises
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unruly RECORDS
presents:
DJ ROD LEE
THIS SIDE:
1. "BABY COME ON"
2. "LIL JOHN DUB"
3. "THE DU-WOP"
THAT SIDE:
1. "DIN THE REMIX"
2. "BACK THAT ASS UP" (RMX)
3. "DANCE A LITTLE BIT"
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CLUB TAKEOVER—IT'S OFFICIAL



UNRULY!

CLUBKINGS!

THE TRACKS DON'T STOP



J&N RECORDS

LEDESMA

LADO A

STEREO 33 1/3 RPM



1 Dimelo "Yoe"

Featuring: J. Peamsta - G. Nice (Cortesia de Cutting Records)

Productores: Roger Pauletta - Boogie Lou - L. Ledesma

Letras: L. Ledesma, J. Peamsta - G. Nice

© 1993 Ledesma Music (ASCAP)

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J&N RECORDS

LEDESMA



LADO B

STEREO 33 1/3 RPM

1 El Pata Pata

Productor: L. Ledesma • Dennis The Menace

Letra y Musica: Miriam Makeba

2 Dimelo "Yoe" (Techno)

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QUEEN VILLAGE

RECORDING STUDIOS

Side 1 SU 1

JAY SAMUEL

1. ME AND BOBBY McGEE
2. WINDMILLS OF YOUR MIND
3. YOUR SONG
4. MASH
5. CITY OF NEW ORLEANS

QUEEN VILLAGE

RECORDING STUDIOS

Side 2 SU 2

JAY SAMUEL

1. THIS IS MY LIFE
2. SUNNY
3. BABY DRIVER
4. BROTHER LOUIE
5. LET ME TRY AGAIN


TEST
PRESSING

TEST

PRESSING

STUDIO RECORDS 4301935-6567
ESTER
GOT TO GO



SIDE ONE
K-384546-A
Moonglow II (BMI)
Broadway's Hero (BMI)
Mi-Pepsi-Dot (BMI)

Executive Producer:
Edward Kaliph Watson
Producers:
Jimmy Grant
Lorenzo Brown
TIME: 4:50
VOCAL

ANGEL, DIVINE

(Jimmy Grant, Lorenzo Brown)

Lorenzo

32 S. BANK ST., P.O. BOX 27663, PHILA., PA - A DIVISION OF KALIPH RECORDS



SIDE TWO
K-384546-B
Moonglow II (BMI)
Broadway's Hero (BMI)
Mi-Pepsi-Dot (BMI)

Executive Producer:
Edward Kaliph Watson
Producers:
Jimmy Grant
Lorenzo Brown
TIME: 3:38
VOCAL

DON'T DO IT

(Jimmy Grant)

Lorenzo

32 S. BANK ST., P.O. BOX 27663, PHILA., PA - A DIVISION OF KALIPH RECORDS

MAGNETIC RECORDS

SIDE 1
33 1/3 RPM
ARR. BY:
S. MANIGAULT,
S. ALSTON & V. MASON
MIXED BY:
STEPHEN JOHNSON

MR-325
MAGNETIC MUSIC CO.
BMI
TIME: 4:50

MOM & DAD
(S. ALSTON/A. HERNANDEZ)

STAN ALSTON

PRODUCED BY VAUGHN MASON
EXECUTIVE PRODUCERS: SHEILA & STAN ALSTON

MAGNETIC RECORDS

SIDE 2
33 1/3 RPM
ARR. BY:
S. MANIGAULT,
S. ALSTON & V. MASON
MIXED BY:
STEPHEN JOHNSON

MR-325
MAGNETIC MUSIC CO.
BMI

WE'RE HOT!

(S. ALSTON/S. MANIGAULT)
(VOCAL - 5:04)
(INSTRUMENTAL - 4:20)

STAN ALSTON

PRODUCED BY VAUGHN MASON
EXECUTIVE PRODUCERS: SHEILA & STAN ALSTON

dj records™

VAN CARREKER

Mon. July 27, 87

Magic

dj 01307
33 1/3 rpm

side A
stereo
time: 4:32

BAD HABIT

(Single Version)
(van carreker)

produced by van carreker & jay sisto
executive producer: jay sisto
engineered by rick bieder
℗© 1987 sly publishing/BMI
℗ 1987 deny rich productions, inc.
41 jefferson ave.
roosevelt, n. y., 11575
(718) 634-8725

dj records™

VAN CARREKER

Spanky

dj 01307
33 1/3 rpm

side B
stereo
time: 7:54

BAD HABIT

(Extended Version)

(van carreker)

produced by van carreker & jay sisto
executive producer: jay sisto
engineered by rick bieder
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℗ 1987 deny rich productions, inc.
41 jefferson ave.
roosevelt, n. y., 11575
(718) 634-8725


EUROPADISK,LTD.
TEST PRESSING
TEST PRESSING
TEST PRESSING
TEST PRESSING
TEST PRESSING



LOVE IS ART

JOSEPH CACCAMISE

(Written and produced by Joseph J. Caccamise, Jr.)
(Except where indicated)

SIDE ONE

1. LOVE IS ART (3:25)
2. DO OR DIE (4:45)
3. THE SUNRISE SIDE OF SUNSET (3:44)
   (Caccamise/Berliner)
4. DON'T YOU DARE (3:18)

All Songs ℗/© Green Eyed Soul Pub. (A.S.C.A.P.)
JOSEPH J. CACCAMISE, JR. 1982

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JC-1052



LOVE IS ART

JOSEPH CACCAMISE

SIDE TWO

(Written and produced by Joseph J. Caccamise, Jr.)
(Except where indicated)

1. ROCK BOP (2:26)
2. I FEEL LOVE NOW (2:59)
3. TWO BECOMES ONE (4:02)
4. YOUR RHYTHM MOVES ME GOOD (3:35)
   (Caccamise/Berliner)
5. THE BOTTOM LINE (4:07)

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JOSEPH J. CACCAMISE, JR. 1982
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JC-1052

LONG 33⅓ PLAY

ERNESTO MANCINI
QUARTET

EM-1

SIDE 1

1. ARRIVEDERCI ROMA
2. VOLARE
3. CIAO CIAO BAMBINA
4. NEVER ON SUNDAY
5. QUANDO QUANDO
6. AL DI LA'
7. ANEMA E CORE
8 MALAFEMMENA
9. NON DIMENTICAR
10. PLEASE PLEASE ME

LONG 33⅓ PLAY

ERNESTO MANCINI
QUARTET

EM-2

SIDE 2

1. AMORE SCUSAMI
2. PISSI PISSI BAO BAO
3. LA NOVIA
4. ALLEY CAT
5. MORE
6. SAN FRANCISCO
7. CIUCCIARELLO
8. I WISH YOU LOVE
9. ABOARD THE OCEANIC (TO NASSAU)
10. TABU

BALL STATE
UNIVERSITY SINGERS
Don Neuen, Director
FIRST ANNUAL SPECTACULAR
1966

33⅓ LPM 112

High Fidelity
Side One

1. **ALEXANDER'S RAGTIME BAND** - Berlin - Simeone
2. **SUSIANNAH** - Randy Sparks - Solo: Jack Trussel
3. **MICHAEL ROW THE BOAT** - Arr. Haywood
4. **THEY CALLED THE WIND MARIA** - F. Lowe - Solo: Jack Trussel, Baritone; Piano, Barbara Briner; Bass, Paul Robinson; Drums, David Brown
5. **I'VE GOT TO WANDER** - John Cacavas
6. **DRINKIN' GOURD** - Arr. Noble - Neuen - Solo: Tim Noble
7. **HOUSE FULL OF LOVE** - Arr. Don Neuen

BALL STATE
UNIVERSITY SINGERS
Don Neuen, Director
FIRST ANNUAL SPECTACULAR
1966

33⅓ LPM 112



High Fidelity
Side Two

1. **NIGHT WINDS** - Tom Trelfa - Solo: Roger Oliver
2. **LIZZIE BORDON** - Arr: Huge - Neuen - Solo: Thom Huge
3. **PAISIR DA 'MOURE** - Arr. Don Neuen - Harps: Jay Miller - Martha Swift
4. **WAY DOWN YONDER IN NEW ORLEANS** - Arr. Aoes - Taylor
5. **JULIANNE** - Randy Sparks - Solos: Kent Banburn - Jack Trussel
6. **WHEN THE SAINTS GO MARCHIN' IN** - Arr. Huge - Robinson - Neuen


COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
DEMONSTRATION
NOT FOR SALE
NICK LOWE AND
HIS COWBOY OUTFIT
33⅓ RPM
STEREO
℗ 1985 CBS Inc.
CAS 2171
XSM 174588
Time: 4:25
I KNEW THE BRIDE
(WHEN SHE USE TO ROCK AND ROLL)
-N Lowe-
Taken From The Columbia Lp:
"THE ROSE OF ENGLAND" FC 39958
Publisher Rock Music Co. Ltd./
Anglo Rock Inc. (BMI)
Produced by Huey Lewis
Mixed by Bob Clearmountain
®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


ROULETTE
THE BEST OF
TOMMY JAMES AND THE SHONDELLS
SIDE A
SR-42040
(554-A)
1. BALL OF FIRE - 2:53
(Tommy James-Mike Vale-B. Sudano-W. Wilson-P. Nauman)
Big Seven Music Corp. BMI
2. CRYSTAL BLUE PERSUASION - 4:01
(Tommy James-Mike Vale-Ed Gray) Big Seven Music Corp. BMI
3. MONY, MONY - 2:52
(Tommy James-Ritchie Cordell-Bo Gentry-Bobby Bloom)
Big Seven Music Corp. BMI
4. (Baby, Baby) I CAN'T TAKE IT NO MORE - 2:17
(Tommy James-Ritchie Cordell) Big Seven Music Corp. BMI
5. HANKY PANKY - 2:59
(Jeff Barry-Ellie Greenwich) T.M. Music, Inc. BMI
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Div. of A.B.Z. Music Corp.
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ROULETTE
THE BEST OF
TOMMY JAMES AND THE SHONDELLS
SIDE B
SR-42040
(554-B)
1. CRIMSON & CLOVER - 5:26
(Tommy James-Pete Lucia) Big Seven Music Corp. BMI
2. SWEET CHERRY WINE - 3:57
(Tommy James-Ritchie Grasso) Big Seven Music Corp. BMI
3. SUGAR ON SUNDAY - 3:19
(Tommy James-Mike Vale) Big Seven Music Corp. BMI
4. MIRAGE - 2:30
(Ritchie Cordell) Big Seven Music Corp. BMI
5. I THINK WE'RE ALONE NOW - 2:08
(Ritchie Cordell) Big Seven Music Corp. BMI
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MEGAFORCE

WORLDWIDE

OVERKILL

MEGAFORCE WORLDWIDE

STEREO
33 1/3 RPM

PR 3009
A SIDE

ELIMINATION

LP VERSION/4:34

(Overkill) Blood and Iron Music/Zazmar Music, BMI
ST-PR-57711-SP
Executive Producers: Jon & Marsha Zazula
Produced by Terry Date and Overkill
From the Megaforce Worldwide/Atlantic LP 82045 -
"THE YEARS OF DECAY"

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ATLANTIC

MFG BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA N Y N Y ® A WARNER COMMUNICATIONS COMPANY


BEANTOWN
270 Harvard St.
Cambridge, MA 02139
1. DREAMING OF YOU
(Charley Justice Band)
Arranged & Produced by
Little Scotty &
Charley Justice Band
Mama Rose Music
ASCAP
© ℗ 1986
W. McDaniels
W 8152-A
Executive Prod.
Wm. McDaniels
2. DO IT
(Charley Justice Band)
3. SHE PUT THE WHO DO
ON THE WHO DO MAN
(Little Scotty)
International Records
DISTRIBUTED BY BEANTOWN RECORDS, BOSTON, MA, (617) 661-0735

BEANTOWN

270 Harvard St.
Cambridge, MA 02139

1. PLAY THE BLUES FOR ME
(Little Scotty)

Arranged & Produced by
Little Scotty &
Charley Justice Band
Mama Rose Music
ASCAP
© ℗ 1986
W. McDaniels



W 8152-B
Executive Prod.
Wm. McDaniels

2. HOW MUCH LONGER MUST I HOLD ON
(Charley Justice Band)

3. DOWN HEARTED
(B.B. Jones)

International Records

DISTRIBUTED BY BEANTOWN RECORDS, BOSTON, MA. (617) 661-0735



WHSC 104
Side A

33 1/3 RPM
Stereo

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Hit Makers Records Inc.

MISTER MAYOR! MISTER MAYOR!

SYKE & KK

Mister Mayor! Mister Mayor! Raw Mix (4:17)
Mister Mayor! Mister Mayor! T. V. Track (4:17)

Hit Makers Publishing (BMI)
SYDY Production & Batavia Music ASCAP
Produced by R. Reed & J. Avery Reed & Avery Production
Co Producers Jon "Lanny" Gordon &
Lisa Figueroa G & S Production

3707 Georgia Ave. N. W. Washington, D.C. 20010 (202) 291-0070



WHSC 104
Side B

33 1/3 RPM
Stereo

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Hit Makers Records Inc.

MISTER MAYOR! MISTER MAYOR!

SYKE & KK

Mister Mayor! Mister Mayor! Commercial (4:17)
Mister Mayor! Mister Mayor! Instrumental (4:15)

Hit Makers Publishing (BMI)
SYDY Production & Batavia Music ASCAP
Produced by R. Reed & J. Avery Reed & Avery Production
Co Producers Jon "Lanny" Gordon &
Lisa Figueroa G & S Production

3707 Georgia Ave. N. W. Washington, D.C. 20010 (202) 291-0070

Matthew Pop

AVALANCHE

A

1. new way home
2. wine & cocaine
3. bye bye love
4. half-hearted suicide
5. waiting for autumn
6. last year's monday
7. mediocre magician

Matthew Pop
AVALANCHE

B

8. secrets
9. drop the highline
10. words
11. the drinking shrink
12. say anything
13. a final farewell...

And Then

LANDSLIDE

And Then

featuring TOM CARABBA

STRAYLIGHT RECORDS
212 E.26th St #1B
N.Y. N.Y. 10010
(212) 725-2858



SIDE A
SR 008

45 RPM
STEREO

THIS SIDE

LANDSLIDE (The Radio Edit)

WHY CAN'T I (The Only Mix)

THAT SIDE

LANDSLIDE (The Dance Mix/126BPM)

Produced by STEVE MERCER & MARK STYLES
All tracks p.& c.1988 Steve Mercer ASCAP
ENEMY ACTION Publishing ASCAP




gzpz
AN EXTENSION OF RAS RECORDS
DAVID M
GZPZ 12002
STEREO
SIDE A
33 1/3 RPM
©GZPZ
℗TAFARI
CUT THE RUG
Extended Version
6:29
CUT THE RUG
Vocal
4:05
Written by David McMurray
MANUFACTURED AND DISTRIBUTED BY: gzpz/RAS RECORDS P.O. BOX 40804 / WASHINGTON, D.C. 20016


gzpz
AN EXTENSION OF RAS RECORDS
DAVID M
GZPZ 12002
STEREO
SIDE B
33 1/3 RPM
© GZPZ
℗ TAFARI
CUT THE RUG
Instrumental Dub Version
6:38
CUT THE RUG
Vocal Dub Version
6:17
Written by David McMurray
MANUFACTURED AND DISTRIBUTED BY: gzpz/RAS RECORDS P.O. BOX 40804 / WASHINGTON, D.C. 20016

HEAVY BEAT



SIDE ONE
HBR 077—A
Produced by:
WILLIE LINDO
Dist. by:
HEAVY BEAT RECORDS
Ph. (305)625-4941
Fax (305)624-8372

45 RPM
Pub. by:
HYWILL MUSIC
℗ 1993

HURRICANE
(R. BAILEY)

HONORABLE APACHE

1. RADIO MIX
2. HEAVY BEAT MIX

Recorded & Mix At
HEAVY BEAT STUDIO
Remix Eng. BUNNY TOM TOM

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HEAVY BEAT



SIDE TWO
HBR 077—B
Produced by:
WILLIE LINDO
Dist. by:
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Fax (305)624-8372

45 RPM
Pub. by:
HYWILL MUSIC
℗ 1993

VERSION

Computer Paul

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HEAVY BEAT



SIDE ONE
HBR—074 A
℗ 1993
Prod. by:
WILLIE LINDO
Pub. by:
HYWILL MUSIC
Dist. by:
HEAVY BEAT
Ph. (305)625-4941
Fax (305)624-8372

45 RPM
STEREO

MAKE YOUR MOVE
(W. LINDO)

SHIRLEY McCLEAN

Recorded and Mixed at
HEAVY BEAT STUDIO

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HEAVY BEAT



SIDE TWO
HBR—073 B
℗ 1993
Prod. by:
WILLIE LINDO
Pub. by:
HYWILL MUSIC
Dist. by:
HEAVY BEAT
Ph. (305)625-4941
Fax (305)624-8372

45 RPM
STEREO

MAKE YU DUB
(W. LINDO)

COMPUTER PAUL

Recorded and Mixed at
HEAVY BEAT STUDIO

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HEAVY BEAT



SIDE ONE
HBR—075A
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Tel. (305)625-4941
Fax: (305)624-8372

45 RPM
Produced by:
COMPUTER PAUL
Exec. Pro. B.D.F.

TURN YOUR LOVE AROUND
(GRADON, KUKATHER, CHAMPLIN)

MASSIVE CREW

Recorded & Mixed At HEAVY BEAT STUDIO
Engineer BUNNY TOM TOM

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HEAVY BEAT



SIDE TWO
HBR—075B
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45 RPM
Produced by:
COMPUTER PAUL
Exec. Pro. B.D.F.

VERSION
Computer Paul

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HEAVY BEAT



SIDE ONE
HBR 078—A
Dist. by:
HEAVY BEAT RECORDS
Ph. (305)625-4941
Fax (305)624-8372

45 RPM
Produced by
WILLIE LINDO
℗ 1993

LOVE AND DEVOTION
(J. RILEY)

JIMMY RILEY

Recorded & Mix At
HEAVY BEAT STUDIO
Remix Eng. BUNNY TOM TOM

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HEAVY BEAT



SIDE TWO
HBR 078—B
Dist. by:
HEAVY BEAT RECORDS
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Fax (305)624-8372

45 RPM
Produced by
WILLIE LINDO
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Produced by DAVE BAILEY

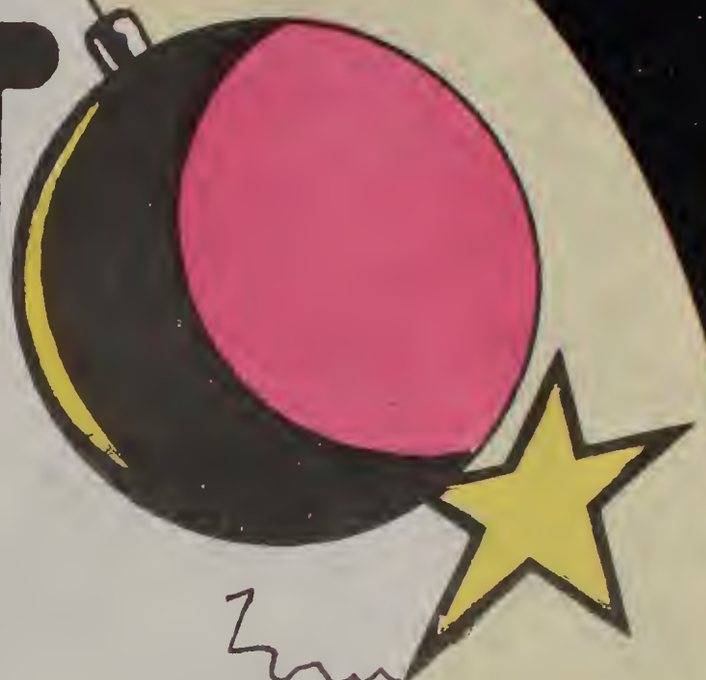
FRIENEMY
(D. Bailey)
DAVE BAILEY

1. RADIO MIX
2. DANCEHALL MIX
3. INSTRUMENTAL

Recorded & Mixed at Heavy Beat Studio
Remix Engineer BUNNY TOM TOM

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HEAVY BEAT



HBR065-B

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Pub.by HYWILL MUSIC/ASCAP
Produced by DAVE BAILEY

WORLD CRISIS

(D. Bailey

DAVE BAILEY

1. RADIO MIX
2. INSTRUMENTAL

Recorded & Mixed at Heavy Beat Studio
Remix Engineer BUNNY TOM TOM

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Hit bound

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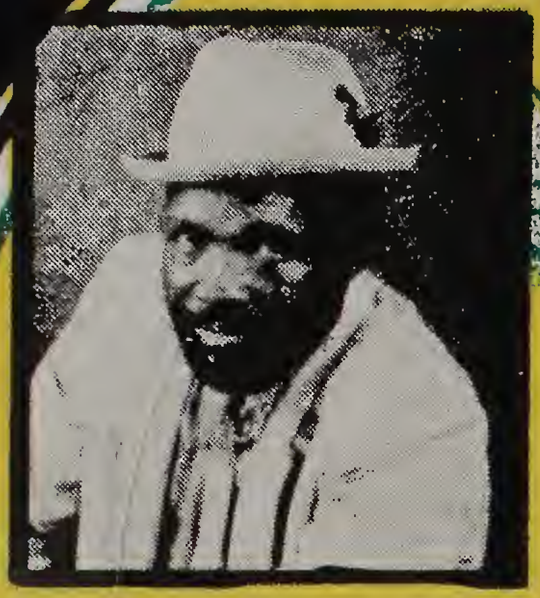
VICTIM OF SOCIETY
(Sugar Minott) JJ 243A
SUGAR MINOTT

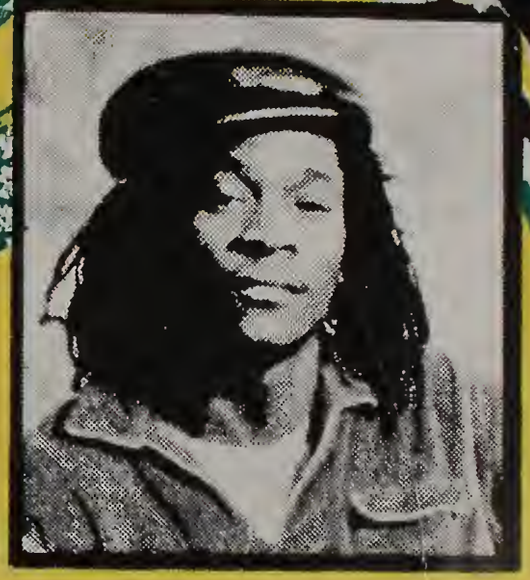

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Jah Life
SIDE A
Rec. at H.C.F.
Produced by: Hyman Wright
JL 032
Prod. by:
Hyman Wright
& Percy Chin
SUPER STAR MIX
(C. Livingston, L. Smart, S. Dread, M. Prophet,
S. Success & H. Wright)
CARLTON LIVINGSTON
LEROY SMART
SAMMY DREAD
MICHAEL PROPHET
SCION SASHAY SUCCESS
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O-NANCO 81


SIDE B
Rec. at H.C.F
Jah Life
Produced by: Hyman Wright
JL 032
JL 032
O. NANCO 81
ONE FOR THE MONEY
(Leroy Smart & H. Wright)
LEROY SMART
Prod. by: Hyman Wright & Percy Chin
Rec. at H.C. & F.
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SATTA ROCK





PRODUCE BY
W. RATTIGAN
A. WALDRON

652 0745
SB 002
SIDE A

45 R.P.M.

DANCE HAVE FE CORK

(A. Waldron)

THE LONE RANGER

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SATTA ROCK





PRODUCE BY
W. RATTIGAN
A. WALDRON

652 0745
SB 002
SIDE AA

45 R.P.M.

FEEL THE VIBES

(C. LIVINGSTON)

CARLTON LIVINGSTON

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DON-ONE
Executive Producer:
SONIA MOODIE
Arranged by Computer Paul,
Fazell, Don Moodie
SIDE A
D.O.-0016
STRANGER IN LOVE
SUGAR MINOTT
SOUND RECORDING CO
826-1301
Recorded at Don-On Sound Recording Studio
2293 Bedford Avenue
Brooklyn, N.Y. 11226
(718) 826-1301


DON-ONE
Executive Producer:
SONIA MOODIE
Arranged by Computer Paul,
Fazell, Don Moodie
SIDE B
D.O.-0016
VERSION
SOUND RECORDING CO
826-1301
DON ONE CREW
Recorded at Don-One Sound Recording Studio
2293 Bedford Avenue
Brooklyn, N.Y. 11226
(718) 826-1301


Witty
45 RPM
WITTY
(212) 379-5085
MM 020
Produced by
Jack Scorpio
Distributed by:
MUSIC MASTER
833 UTICA AVENUE
BROOKLYN, N.Y.
(212) 342-3569
SIDE A
JAH BE GOOD TO ME
SUGAR MINOTT
Violations of Applicable Laws.
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Witty
WITTY
Tel:
(212) 379-5085
MM 020
Produced by
Jack Scorpio
45 RPM
Distributed by:
MUSIC MASTER
833 UTICA AVENUE
BROOKLYN, N.Y.
(212) 342-3569
SIDE B
Jah be good to me
VERSION
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FARON YOUNG

CAYWOOD MUSIC
℗ 1981 Caywood Music
A Prestige Product

A.G. #8134
Side 1

1. I'll Be There
(R. Price/R. Gabbard) E. T. Music BMI 2:51

2. I Fall To Pieces
(H. Cochran/Willie Nelson) Tree Pub. BMI 2:41

3. Once A Day
(B. Anderson) Tree Pub. Co. BMI 2:20

4. Hello Walls
(W. Nelson) Tree Pub. Co. BMI 2:10

5. Hello Out There
(C. Belew/K. Westbury) Cedarwood Pub. Co. BMI 2:20

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FARON YOUNG

CAYWOOD MUSIC
℗ 1981 Caywood Music
A Prestige Product

A.G. #8134
Side 2



1. Are You Sincere
(W. Walker) Cedarwood BMI 2:40
2. Keeper Of My Heart
(B. Peters) S. Singleton Music BMI 2:33
3. Sawmill
(M. Tillis) Cedarwood Pub. Co. BMI 1:55
4. Face To The Wall
(B. Anderson) Moss Rose BMI 1:55
5. Going Steady
(F. Young) Moss Rose BMI 1:30

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ENJOY

RECORDS

Bobby Robinson
Sweet Soul Music
BMI
Time - 5:34

ER - 6024. - A
© ℗ 1982
33 1/3 RPM
VOCAL

IT'S MAGIC

D. Barksdale, T. Dones, M. Clee
P. Graham
Original Music by Pumpkin & Friends
For Bobby Robinson Sweet Soul Music
Produced by Bobby Robinson

Enjoy Records P. O. Box 1192-N.Y.C. 10027

ENJOY

RECORDS

Bobby Robinson
Sweet Soul Music
BMI
Time: 5:42

ER - 6024 - B
© ℗ 1982
33 1/3 RPM
INSTRUMENTAL

IT'S MAGIC

Original Music by Pumpkin & Friends
For Bobby Robinson Sweet Soul Music
Produced by Bobby Robinson

Enjoy Records P. O. Box 1192-N.Y.C. 10027



SIDE A
INTRO: :31
TIME: 5:21
CS-20031
33⅓ RPM

Produced by
AMERICAN MUSIC ERRANDS
℗ 1990 HI-BI Pub. Co.
© Villaire Music
ASCAP

VILLAIRE

"Shadows"

(P., R. and F. Hilaire)

Engineers:
Ed Reed and Brad Lowry

REEL-1-RECORDS P.O.Box 5457 N.Y.,N.Y. 10185-0044



SIDE AA
INTRO: :18
TIME: 5:28
CS-20031
33⅓ RPM

Produced by
AMERICAN MUSIC ERRANDS
℗ 1990 HI-BI Pub. Co.
© Villaire Music
ASCAP

VILLAIRE

"Deep Within"

(P., R., F. Hilaire and G. De La Hoz)

Engineers:
Dan Richards and Brad Lowry

REEL-1-RECORDS P.O.Box 5457 N.Y.,N.Y. 10185-0044


SINE WAVE
RECORDS
SW-001
SIDE 1
OP-AMP Music (BMI)
Engineered & Mixed by
M.J. Dunn/L.E. Pickens Jr.
33⅓ RPM
Produced by
M.J. Dunn/L.E. Pickens Jr.
for SINE WAVE Productions
℗ 1988
SINE WAVE Records
"ALL I WANNA DO IS DANCE"
(M.J. Dunn)
EXTENDED VERSION
HOT MIX (8:20)
HYBRID
ALL RIGHTS RESERVED © 1988
MANUFACTURED BY SINE WAVE RECORDS, 1630 NEIL ARMSTRONG ST., SUITE 216, MONTEBELLO, CA 90640, (213) 727-0445


SINE WAVE
RECORDS
SW-001
SIDE 2
OP-AMP Music (BMI)
Engineered & Mixed by
M.J. Dunn/L.E. Pickens Jr.
33⅓ RPM
Produced by
M.J. Dunn/L.E. Pickens Jr.
for SINE WAVE Productions
℗ 1988
SINE WAVE Records
"ALL I WANNA DO IS DANCE"
(M.J. Dunn)
1. RADIO MIX (4:24)
2. BONUS BEATS (3:12)
HYBRID
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MANUFACTURED BY SINE WAVE RECORDS, 1630 NEIL ARMSTRONG ST., SUITE 216, MONTEBELLO, CA 90640, (213) 727-0445


A TRIBE CALLED QUEST
Award Tour
A TRIBE CALLED QUEST
JIVE
℗ & © 1993
Zomba Recording Corporation
01241-42186-1

A TRIBE CALLED QUEST

Side A:

Award Tour

1. LP Version 3:27
2. Radio Version 3:27

Side B:

1. Award Tour (Instrumental) 3:25
2. The Chase, Part II*

Award Tour

℗ & © 1993 Zomba RecordingCorporation

JIVE®

01241-42186-1

GoldRae
RECORDS





PRODUCED & PERFORMED
BY GOLDEE & TRACEE FOR
NEW ERA PRODUCTIONS

SIDE A • 100-003
IN LOVING MEMORY
TRACEY LYNN CLARKE

1. INTRO
2. DON'T LET ANYONE BRING YOU DOWN 2:40
(Riperton, Rudolph) BMI
3. INTRO
4. AIN'T NOTHIN' LIKE THE REAL THING 3:22
(Ashford and Simpson) ASCAP
JOBETE MUSIC PUB.

1980 • GOLDRAE RECORDS • P.O. BOX 15512 • NEWARK, NJ 07192

GoldRae
RECORDS





PRODUCED, WRITTEN,
ARRANGED & PERFORMED
BY GOLDEE & TRACEE FOR
NEW ERA PRODUCTIONS

SIDE B • 100-003
MINUTE MUSIC
PUBLISHING ASCAP
5:35

1. GOLDEE AND TRACEE

2. DRUNK DRIVING

© P&D • GOLDRAE RECORDS • P.O. BOX 15512 • RICHMOND, VA 23227

BEE PEE Records

EXECUTIVE PRODUCER:
ROBERT HILL
PRODUCED BY:
EARL SWINDELL &
BERNARD THOMAS

BP 253A
ABKCO MUSIC
TIME: 5:43
ARRANGED BY:
EARL SWINDELL

" A CHANGE IS GONNA COME"

(Sam Cooke)

THIRD WORLD EARL

(EARL SWINDELL)

"THIS RECORD IS DEDICATED TO THE WORLD."
THANKS TO GOD AND SANCHEZ HARLEY
℗ 1985 EARL RECORDS, A PRODUCT OF
BEE PEE RECORDS
2090 7th AVENUE
NY., NY. 10027
(212)316-5900

BEE PEE
Records

EXECUTIVE PRODUCER:
ROBERT HILL
PRODUCED BY:
EARL SWINDELL &
BERNARD THOMAS

BP 253B
BETTER WORLD
BMI
ARRANGED BY:
EARL SWINDELL

"JESUS IS ON HIS WAY" 4:45
(Earl Swindell)
INSTRUMENTAL

"WITH MY HEAD TO THE SKY" 4:39
(Earl Swindell)

THIRD WORLD EARL
(EARL SWINDELL)
THANKS TO GOD AND SANCHEZ HARLEY
℗1985 EARL RECORDS, A PRODUCT OF
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2090 7th AVENUE
NY.,NY. 10027
(212)316-5900

John John

Records

VPRD5429 A

(C)(P)1994

Prod. by JOHN JOHN

Marketed & Distributed by
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JAMAICA, N.Y. 11435
TEL: (718) 291-7058
FAX: (718) 658-3573
In Florida
5893 S.W. 21st. STREET,
W. HOLLYWOOD, FL. 33023
TEL: (305) 966-4744,
FAX: (305) 966-8766



MNGLE

(CCampbell)

TERROR FABULOUS

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John John Records

VPRD5429 AA

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VP RECORDS

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5893 S.W. 21st. STREET,
W. HOLLYWOOD, FL. 33023
TEL: (305) 966-4744,
FAX: (305) 966-8766



GUNGA LEE

(L. Brown)

LOUIE CULTURE

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D.A.S.

Prod by
FISH BROWN
Rec. at RUFF CUTT
by FISH BROWN
Mix.by
GRAVEL "T"
Pub.by
WESTBURY MUSIC
for F.B.F MUSIC
Dist by
JET STAR

A

SIDE
45RPM

DAS 001

LONELYNESS

MICHAEL PROPHET & RICKY TUFFY

Musicians FISH & JAZWAD

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D.A.S.

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Rec. at RUFF CUTT
by FISH BROWN
Mix.by
GRAVEL "T"
Pub.by
WESTBURY MUSIC
for F.B.F MUSIC
Dist by
JET STAR

B

SIDE
45RPM

DAS 001

ADDIS ABABBA RIDDIM

Musicians FISH & JAZWAD

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REDMAN

SUPER POWER

Produced by
Hugh Redman James
Musician:- Steele/Clevie/Danr

Marketed & Dist. by
V.P. RECORDS
170-21 Jamaica Ave.
Queens, N.Y. 11432
(718) 291-7058

(C) (P) 1990

VPRED-146-A

OLD AGE

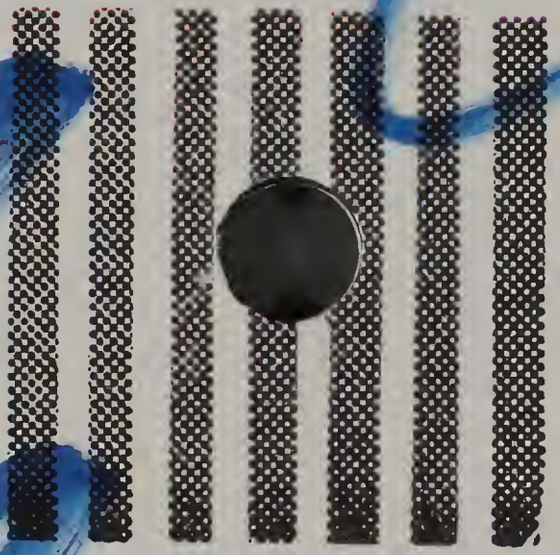
(H. Irie)

HENKEL IRIE

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REDMAN

SUPER POWER



Produced by
Hugh Redman James
Musician: Steele/Clevie/Danny

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Queens, N.Y. 11432
(718) 291-7058

(C) (P) 1990

VPRED-146-AA

GOD BLESS YOUTH

(May)

FLOURGON

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STONE LOVE

VP RECORDS

0 54645 54031 5

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IN FLORIDA.
5893 S.W.21st STREET.
W.HOLLYWOOD, FL.33023
TEL.:(305)966-4744

(C)(P)1994
Produced By
STONE LOVE
VPRD-5403-A

FATHER SHALL APPEAR

MERCILESS

Mastered At VP. Records
By Paul Shields

STONE LOVE

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TEL.:(305)966-4744

(C)(P)1994
Produced By
STONE LOVE

VPRD-5403-AA

THE GLUE

SAMPLE

Mastered At VP. Records
By Paul Shields



SIDE A - 45 R.P.M.

Produced by: ACKJA
Rhythm Sidney Mills & ACKJA
Arranged by ACKJA Crews
& King Future

Dist. by ACKJA &
KING FUTURE

(718) 469–2457
(718) 366–8337
(809) 995–4710

MAMA AFRICA

HOSANNA

(Children Hospital)

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SIDE B - 45 R.P.M.

Produced by: ACKJA
Rhythm Sidney Mills & ACKJA
Arranged by ACKJA Crews
& King Future

Dist. by ACKJA &
KING FUTURE

(718) 469–2457
(718) 366–8337
(809) 995–4710

VERSION

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TOP RANK

VP RECORDS

0 54645 55071 0

Produced by:
E.J. Robinson
For: TOP RANK
Records Ltd.
VPRD-5507-A



Distributed By
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Also.
VP. OF FLORIDA.
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W. HOLLYWOOD,
FL. 33023.
(305) 966-4744

FIGHT BACK

(G.Smith & R. Stephens)

Garnett Silk & Richie Stephens

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TOP RANK

VP RECORDS

Produced by:
E.J. Robinson
For: TOP RANK
Records Ltd.

VPRD-5507-AA



Distributed By
VP. RECORDS DIST.
89-05 138 STREET.
JAMAICA, N.Y.11435.
(718) 291-7058
Also.
VP. OF FLORIDA.
5893 S.W.21st.STREET.
W. HOLLYWOOD,
FL. 33023.
(305) 966-4744

NEVER FLIP UP

(E. Robinson)

Ed Robinson

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kpm

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SPEED 33-⅓

SIDE 1

KPM 1245A

ARCHIVE SERIES

LIGHT ATMOSPHERES

1. Non Stop (J. Malcolm) 2.59 **2. Saturday's Game (L. Stevens)** 1.26
3. Highly Strung (G. French) 2.16 **4. Horses For Courses** 1.09
5. American Ball Game (R. Hanmer) 2.04 **6. Jet Race (J. Beaver)** 2.27
7. Screw On The Loose (T. Lowry) 1.00 **8. Trafficscape (E. Winstone)** 1.29
9. Happy Holiday (A. Spurgin) 1.23 **10. The Gold Express (J. Beaver)** 2.15 **11. Fully Fashioned (G. French)** 1.35 **12. English Tea Rooms (J. Hawksworth)** 2.57

kpm

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SPEED 33-⅓

SIDE 2

KPM 1245B

ARCHIVE SERIES (Vol 1)

LIGHT ATMOSPHERES

1. Shopping Street (K. Palmer) 1.07 2. Holiday Playtime (K. Palmer) 1.13 3. Hackney Carriage (K. Palmer) 1.54 4. Workaday World (J. Beaver) 1.16 5. Horse And Hound (D. Thorne) 1.12 6. Happy-Go-Lively (L. Johnson) 1.56 7. Hollywood Holiday (F. Samuels) 1.42 8. Pink Fizz (A. Marland) 2.45 9. Romantic Evening (G. Hughes) 2.08 10. Heads Of State (F. Bayco) 2.37 11. Big Tom Cat (C. Blackwell) 2.27 12. Break-Thru (G. Mills) 1.58



Doug The Eagle

Incubi and Succubi

DTE-01A

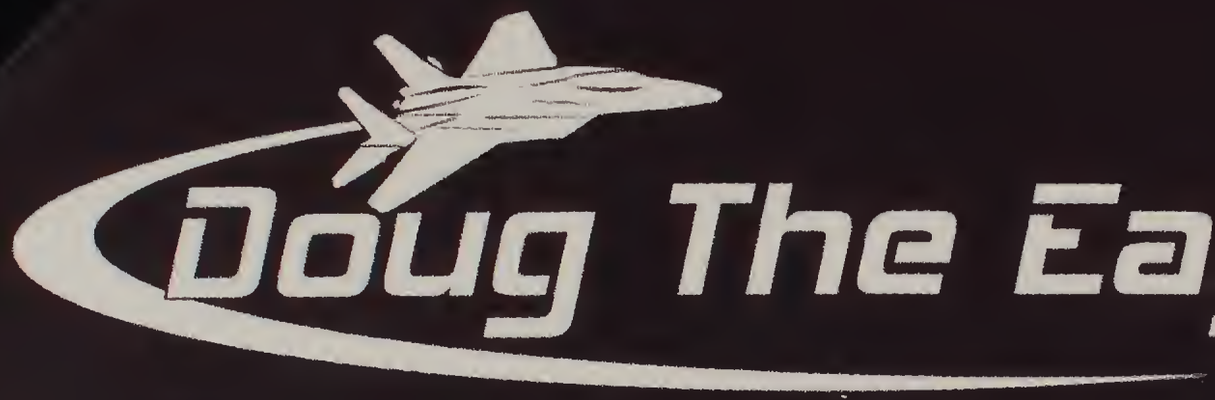
33 RPM

Side 1

1. The New War 10:09
2. The Murder Game 9:57

All titles (C)2013 J.P. Morris

Made in the EU



Incubi and Succubi

DTE-01B

33 RPM

Side 2

1. Born With Wings 7:48
2. A Fae Story 6:30
3. The Age of Daryil 8:37

All titles (C)2013 J.P. Morris

Made in the EU


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mercury
DEXYS MIDNIGHT RUNNERS
45 RPM
MDS 4021
AS
SIDE A
STEREO
Intl. #6400 722
COME ON EILEEN — 4:12
(K. Rowland/J. Paterson/K. Adams)
Directed by Clive Langer and Alan Winstanley
From album SRM-1-4069 'TOO-RYE-AY'
Colgems-EMI Music, Inc. (ASCAP)
℗ 1982 Phonogram Ltd., London


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53
mercury
DEXYS MIDNIGHT RUNNERS
45 RPM
MDS 4021
BS
SIDE B
STEREO
Intl. #6400 722
TT: 7:35
1. THE SOUND OF PHILADELPHIA (T.S.O.P.)
(K. Gamble/L. A. Huff)
Mighty Three Music (BMI)
2. LET'S MAKE THIS PRECIOUS*
(K. Rowland./J. Paterson)
Directed by Clive Langer, Alan Winstanley
and Kevin Rowland
*From album SRM-1-4069 'TOO-RYE-AY'
Colgems-EMI Music, Inc. (ASCAP)
℗ 1982 Phonogram Ltd., London


Slash™
PRO-A-2720
PROMOTIONAL COPY.
NOT FOR SALE.
Side 1
33 1/3 RPM
THE DEL FUEGOS
PRODUCED BY MITCHELL FROOM
From the Del Fuegos album STAND UP,
on Warner Bros. Records (1-25540)
NAME NAMES 3:21
(Dan Zanes)
Of The Fire/Big Thrilling Music ASCAP
℗ 1987 Slash Records for the U.S.
Distributed by Warner Bros. Records Inc. 3300 Warner Blvd., Burbank, Calif. 91510


Slash
TM
PRO-A-2720
PROMOTIONAL COPY.
NOT FOR SALE.
Side 2
33 1/3 RPM
THE DEL FUEGOS
PRODUCED BY MITCHELL FROOM
From the Del Fuegos album STAND UP,
on Warner Bros. Records (1-25540)
NAME NAMES 3:21
(Dan Zanes)
Of The Fire/Big Thrilling Music ASCAP
℗ 1987 Slash Records for the U.S.
Distributed by Warner Bros. Records Inc. 3300 Warner Blvd., Burbank, Calif. 91510



FROM THE INSIDE/ALICE COOPER

PRODUCED BY DAVID FOSTER FOR
Foster Frees Music Inc.

BSK 3263
(RE-1)

1

1. FROM THE INSIDE • 3:55 (Alice Cooper, Bernie Taupin, Dick Wagner, David Foster) Ezra Music-BMI/Jodrell Music Inc.-ASCAP/ Candlewood Mountain Music Corp./Foster Frees Music Inc.-BMI

2. WISH I WERE BORN IN BEVERLY HILLS • 3:35 (Alice Cooper, Bernie Taupin, Dick Wagner)

3. THE QUIET ROOM • 3:53 (Alice Cooper, Bernie Taupin, Dick Wagner)

4. NURSE ROZETTA • 4:17 (Alice Cooper, Bernie Taupin, David Foster, Steve Lukather) Ezra Music-BMI/Jodrell Music Inc.-ASCAP/ Foster Frees Music Inc.-BMI/Rehtakul Veets Music-ASCAP

5. MILLIE AND BILLIE • 4:13 (Alice Cooper, Bernie Taupin, Bruce Roberts) Ezra Music Inc.-BMI/ Jodrell Music Inc.-ASCAP/Fedora Music Inc.-BMI

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FROM THE INSIDE/ALICE COOPER

PRODUCED BY DAVID FOSTER FOR
Foster Frees Music Inc.

BSK 3263

2

1. SERIOUS • 2:44 (Alice Cooper, Bernie Taupin, David Foster, Steve Lukather) Ezra Music Inc.-BMI/Jodrell Music Inc.-ASCAP/ Foster Frees Music Inc.-BMI/Rehtakul Veets Music-ASCAP

2. HOW YOU GONNA SEE ME NOW • 3:57
(Alice Cooper, Bernie Taupin, Dick Wagner)

3. FOR VERONICA'S SAKE • 3:38
(Alice Cooper, Bernie Taupin, Dick Wagner)

4. JACKKNIFE JOHNNY • 3:46
(Alice Cooper, Bernie Taupin, Dick Wagner)

5. INMATES (WE'RE ALL CRAZY) • 5:05
(Alice Cooper, Bernie Taupin, Dick Wagner)

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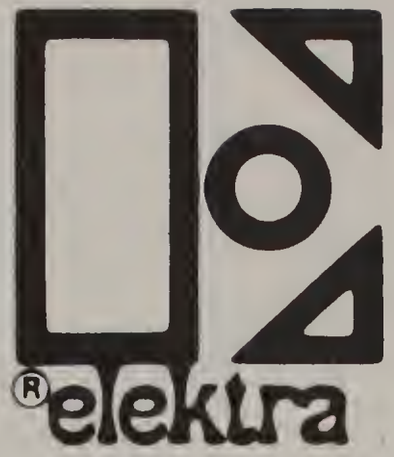
Shoesongs ASCAP
Admin. worldwide
by Bug Music
Intro :27
Time 4:10
Close Fade
℗ 1982 Elektra/
Asylum Records
for the United
States and WEA
International Inc.
for the world
outside of the
United States.

33 1/3 RPM
0-67986-A
(SP)
STEREO
PRODUCED
BY SHOES

SHOES
MAYDAY
(Jeff Murphy)

From the album "Boomerang"

Mfg by Elektra/Asylum/Nonesuch Records 962 N La Cienega Blvd. Los Angeles. Calif 90069. A Division of Warner Communications, Inc.



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Shoesongs ASCAP
Admin. worldwide
by Bug Music
Intro :05
Time 2:15
Close Fade
℗ 1982 Elektra/
Asylum Records
for the United
States and WEA
International Inc.
for the world
outside of the
United States.

33 1/3 RPM
0-67986-B
(SP)
STEREO
PRODUCED BY SHOES

SHOES
IN HER SHADOW
(John Murphy)

From the album "Boomerang"

Mfg by Elektra/Asylum/Nonesuch Records 962 N La Cienega Blvd. Los Angeles, Calif 90069. A Division of Warner Communications, Inc


COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA
DEMONSTRATION
NOT FOR SALE
NICK LOWE
33⅓ RPM
STEREO
℗ 1984 CBS Inc.
AS 1876
XSM 171765
Time: 2:54
HALF A BOY AND HALF A MAN
-N. Lowe-
Taken From The Columbia Lp: "NICK LOWE AND HIS COWBOY OUTFIT" FC 39371
Publisher: Plangent Visions Music, Inc. (ASCAP)
PRODUCED BY NICK LOWE with Colin Fairley and Paul Bass
®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA
DEMONSTRATION
NOT FOR SALE
NICK LOWE
33⅓ RPM
STEREO
℗ 1984 CBS Inc.
AS 1876
XSM 171766
Time: 2:48
AWESOME
-N. Lowe - Profile-
Taken From The Columbia Lp: "NICK LOWE AND HIS COWBOY OUTFIT" FC 39371
Publisher: Plangent Visions Music, Inc. (ASCAP)
PRODUCED BY NICK LOWE with Colin Fairley and Paul Bass
®"COLUMBIA", ℗ MARCAS REG. PRINTED IN U.S.A.

THE FOUR SIDES OF MELANIE

MELANIE

1. SOMEBODY LOVES ME (Gerswin/DeSylva/McDonald) New World Music Corp/Anne Rachel Music (ASCAP) 2:27
2. BEAUTIFUL PEOPLE (United Music/Kama Rippa Music Inc./ Amelanie Music) (ASCAP) 3:35
3. IN THE HOUR 3:04
4. I REALLY LOVED HAROLD 4:05
5. JOHNNY BOY 2:41
6. ANY GUY 2:50
7. I'M BACK IN TOWN (Kama Rippa Music Inc./Amelanie Music/Abco Embassy Music) (ASCAP) 2:17

SIDE A
STEREO

BDS 95005
(BDS 95005 A)

PRODUCED AND DIRECTED BY: PETER SCHEKERYK.
All selections written by MELANIE SAFKA and published by KAMA RIPPA MUSIC INC./AMELANIE MUSIC (ASCAP) unless otherwise indicated.

BUDDAH RECORDS

THE FOUR SIDES OF MELANIE
MELANIE

1. MR. TAMBOURINE MAN (Dylan)
   Warner Bros. Music (ASCAP) 4:20
2. CAROLINA ON MY MIND (Taylor)
   Blackwood Music/Country Road Music (BMI) 3:37
3. RUBY TUESDAY (Jagger/Richards)
   Abkco Music (BMI) 4:31
4. SIGN IN THE WINDOW (Dylan)
   Big Sky Music (ASCAP) 2:22
5. LAY LADY LAY (Dylan)
   Big Sky Music (ASCAP) 6:15

SIDE C
STEREO

BDS 95005
(BDS 95005 C)

PRODUCED AND DIRECTED BY: PETER SCHEKERYK.
All selections written by MELANIE SAFKA and published by
KAMA RIPPA MUSIC INC./AMELANIE MUSIC (ASCAP)
unless otherwise indicated.

BUDDAH RECORDS

THE FOUR SIDES OF MELANIE

MELANIE

1. WHAT HAVE THEY DONE TO MY SONG MA 4:02
2. *LAY DOWN (Candles in the Rain) 7:50
3. PEACE WILL COME (According to Plan) 3:18
4. GOOD BOOK 2:33
5. NICKLE SONG 3:04
6. BABE RAINBOW (REPRISE) 1:00

PRODUCED AND DIRECTED BY: PETER SCHEKERYK.

SIDE B
STEREO

BDS 95005
(BDS 95005 B)

All selections written by MELANIE SAFKA and published by
KAMA RIPPA MUSIC INC./AMELANIE MUSIC (ASCAP)
unless otherwise indicated.
*Melanie accompanied by the EDWIN HAWKINS SINGERS.



BUDDAH RECORDS

THE FOUR SIDES OF MELANIE

MELANIE

1. CHRISTOPHER ROBIN (A. A. MILNE/H. FRASER SIMPSON)
   Chappell and Co. (ASCAP) 2:35
2. ANIMAL CRACKERS 2:12
3. I DON'T EAT ANIMALS 2:10
4. PSYCHOTHERAPY 4:55
5. LEFTOVER WINE 4:42

PRODUCED AND DIRECTED BY: PETER SCHEKERYK.

SIDE D
STEREO

BDS 95005
(BDS 95005 D)

All selections written by MELANIE SAFKA and published by
KAMA RIPPA MUSIC INC./AMELANIE MUSIC (ASCAP)
unless otherwise indicated.



BUDDAH RECORDS